



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Edut
92.12
550

LESSONS IN ENGLISH

MARY
BAILEY

BOOK I
LANGUAGE LESSONS

—A LITTLE LIBRARY—

Due T 759.12.550

Harvard College Library

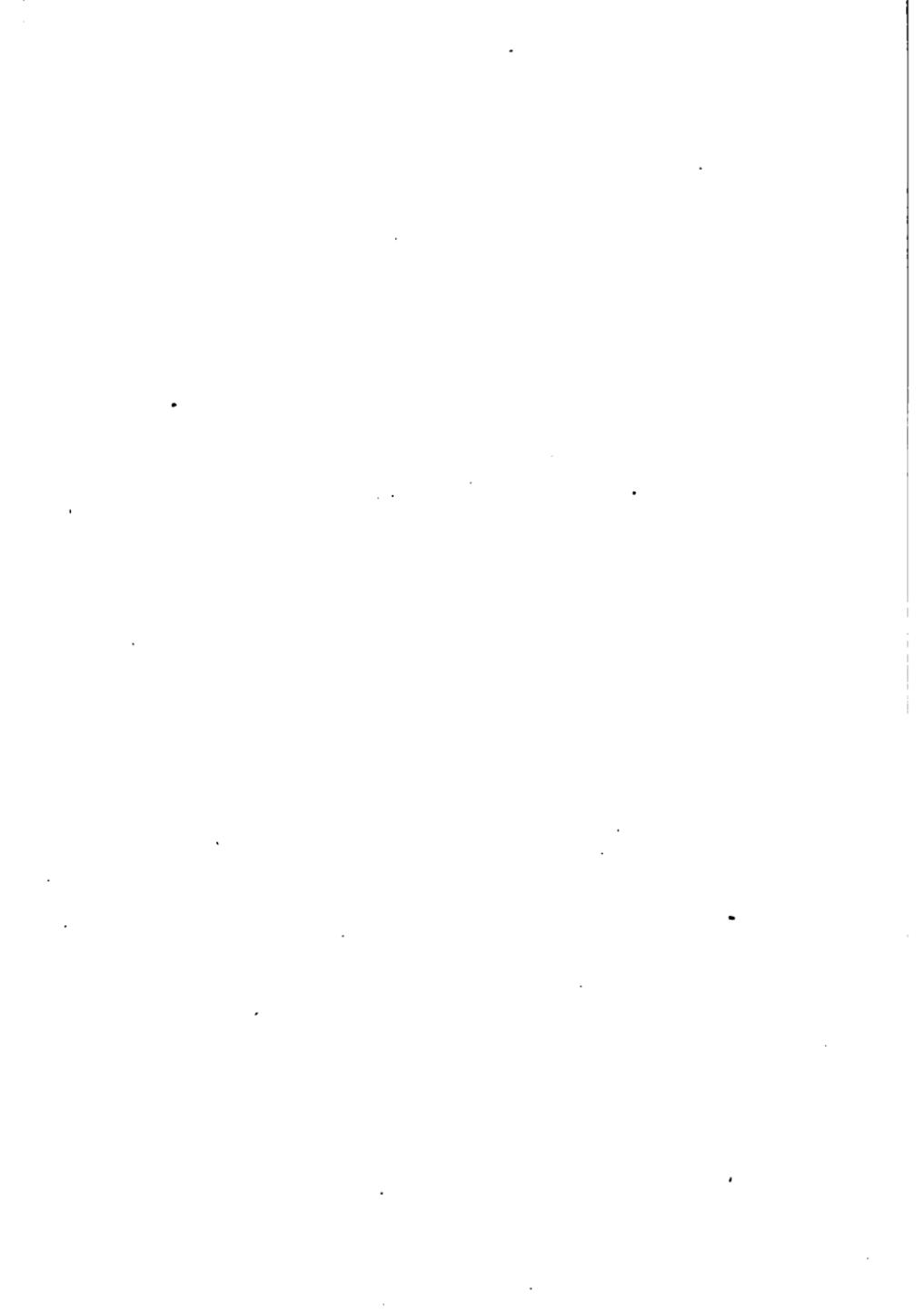


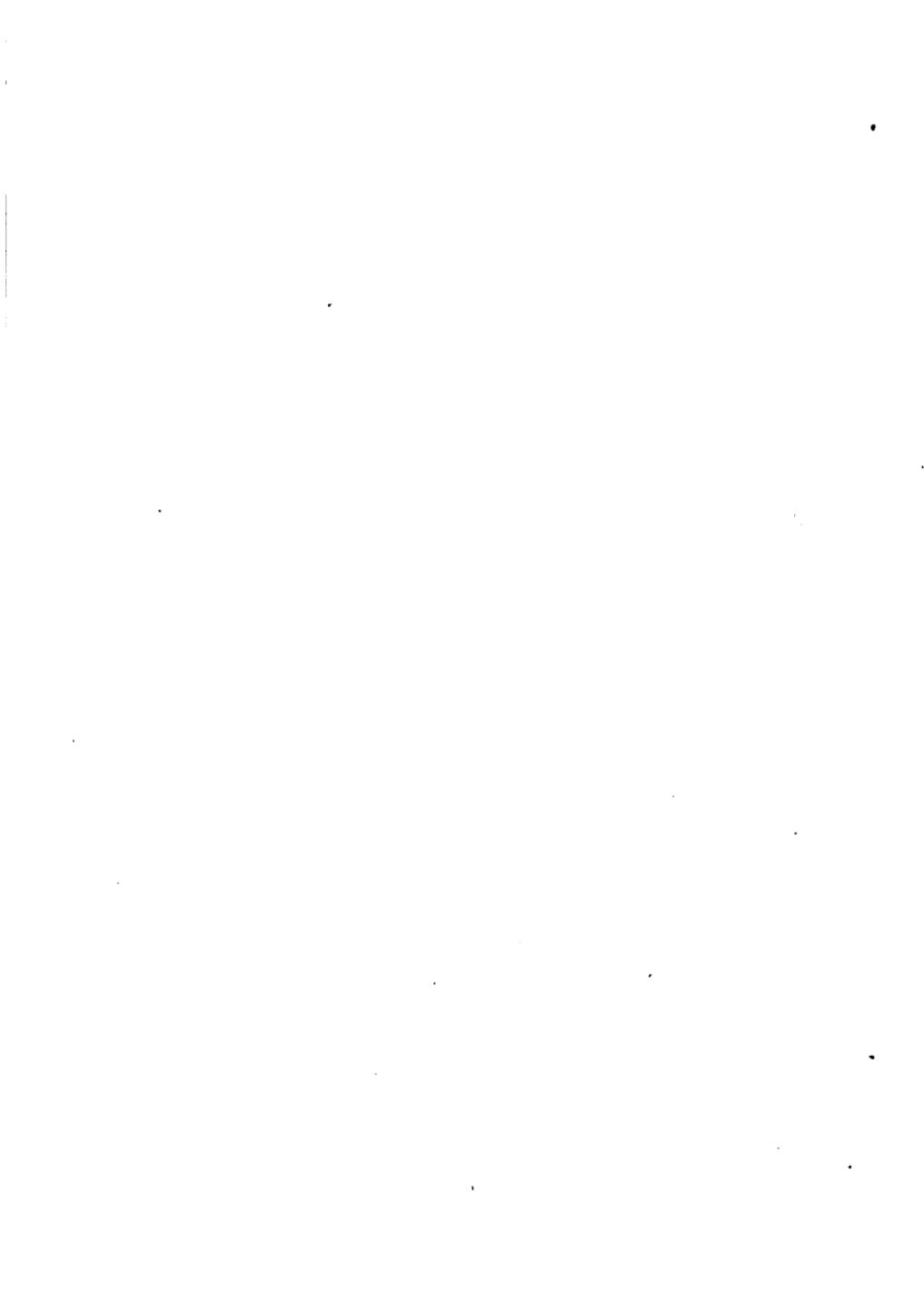
**LIBRARY OF THE
DEPARTMENT OF EDUCATION**

**COLLECTION OF TEXT-BOOKS
CONTRIBUTED BY THE PUBLISHERS**

**TRANSFERRED
TO
HARVARD** 
LJF

3 2044 097 067 854





LESSONS IN THE SPEAKING AND WRITING OF ENGLISH

BOOK ONE LANGUAGE LESSONS

BY

JOHN M. MANLY

HEAD OF THE DEPARTMENT OF ENGLISH
UNIVERSITY OF CHICAGO

AND

ELIZA R. BAILEY

TEACHER OF ELEMENTARY ENGLISH IN BOSTON

D. C. HEATH & CO., PUBLISHERS
BOSTON NEW YORK CHICAGO

~~F77-6385b~~

I

Harvard University
Dept. of Education Library

Eddy et al. 759.12.550 Gift of the Publishers

MAY 17 1913

Transferred to
Harvard College Library

July 7, 1924

COPYRIGHT, 1912,
BY D. C. HEATH & Co.

1 B 3

PREFACE

THE study of English is of supreme importance to the people of the United States. With no other subject in the curriculum is the national well-being so intimately connected. The very existence of the republic depends in no small measure upon the possession and use of a language that carries the same meaning clearly and unequivocally to every citizen, of whatever race or traditions. This would be true even if language were merely an instrument of communication which left unchanged the mind and character of its user. But, as everyone knows, no language can be used habitually without modifying profoundly the forms of thought, the knowledge, the beliefs, the traditions, the ideals, and the character of anyone who uses it. The English language is therefore the most potent single force now transforming our heterogeneous population into a homogeneous and unified people.

But this is not all. Language, not as an instrument of use, but as an object of study, is unsurpassed for the development of the thinking powers. True of all languages, this is especially true of English, the whole organization and meaning of which exercise the logical and rational faculties. Whatever may be the case with other languages, English cannot be studied as a purely formal discipline. The content is of greater importance than the form; and the content of language is as varied as human life and almost as educative.

It is desirable, therefore, that English should be taught in our schools not only in such ways as will provide a uniform instrument of clear and exact communication, but also in such ways as will cultivate the power of clear and exact thinking, and establish noble ideals of life and character.

Success in this arduous but inspiring task lies in the hands of the teachers of our common schools and of those who have the power to lighten or make heavy their task by providing or withholding the proper conditions and means of labor.

We hope that these two books, which are the fruit of many years of experience and thought, may prove an instrument of service to teachers, experienced and inexperienced. We have tried to aid the latter without interfering with the individual methods of the former. We have tried to adapt the work from first to last to the development of the child, to make each successive step simple and clear, to articulate the subjects carefully, to review them persistently, — not merely at stated intervals, but constantly, — and to give concreteness to this and other school-work by relating both to the realities of daily life.

We wish to thank Miss Bertha Hazard and Miss Elizabeth J. Woodward, of Boston, for their interest and aid in teaching parts of these books from manuscript for several years; Mrs. Edmund von Mach, of Boston, for their use by classes in her school; Miss Margaret Bailey, of Providence, R.I., for aid in preparing the manuscript for the printer; and Miss Edith Rickert, of Chicago, for invaluable assistance of many kinds. Miss Ellen C. Abbot and Miss Stella M. Wylie, of New York City, Miss C. V. Sinnamon, of Oswego, N.Y., Miss S. J. McNary, of Trenton, N.J., Miss M. I. Steele, Mrs. R. B. Chivington, and Mrs. H. G. Gale, of Chicago, deserve and have our gratitude for their kindness in reading the proofs of the books and making corrections and suggestions of great value.

J. M. M.
E. R. B.

CONTENTS

SECTION I

[The run-in numbers refer to lessons.]

	PAGES
Authors' Aims and Plans.....	xi-xiv
Capital and Period, 1, 2, 3 — Story Retold, 4 — Capital and Period, Practice, 5, 6 — Poem, 7 — Question Mark, 8 — Usage, <i>am</i> , <i>is</i> , etc., 9 — Punctuation, Practice, 10.....	1-6
Comma in Address, 11 — Sentences, Practice, 12, 13, 14 — Study and Retelling of Story, 15 — Exclamation Mark, 16 — Sentences, Practice, 17 — Hyphen, 18 — Sentences, Practice, 19 — Poem 20	6-10
Capitals in Verse, 21 — Quotation Marks, 22 — Sentences with Picture, 23 — Apostrophe in Contractions, 24 — Punctuation and Capitals, Practice, 25 — "The First Thanksgiving Day," Retold, 26 — Usage, <i>write</i> , <i>writes</i> , etc., 27 — Comma in Series, 28 — Quotations and Contractions, Practice, 29, 30, 31 — Poem, 32	11-16
Capitals in Names, 33 — Sentences, Practice, 34 — Comma with Quotation, 35 — Capitals in Names, Practice, 36, 37 — Story Retold, 38 — Comma with <i>Yes</i> , 39 — Usage, <i>don't</i> , <i>doesn't</i> , 40 — Comma with <i>No</i> , 41	17-21
Letters, 42 — Sentences with Picture, 43 — Letters, 44, 45 — Sentences, Practice, 46 — Poem, 47 — Sentences, Practice, 48 — Writing Sentences Together, 49 — Usage, <i>It is I</i> , etc., 50.....	21-25
Letters, 51, 52 — Poem, 53 — Writing Sentences Together, Practice, 54, 55 — Picture Lesson, 56 — Sentence Group, Practice, 57 — Story Retold, 58 — Sentence Group, Practice, 59, 60, 61 — Poem, 62 — Sentence Group, Practice, 63, 64 — Picture Lesson, 65.....	25-32
Usage, <i>for you and me</i> , etc., 66 — Sentences and Quotation, Practice, 67 — Writing Sentences Together, 68 — Story	

	PAGES
Retold, 69 — Letter with Heading, 70 — Poem, 71 — Sentences, Practice, 72, 73, 74 — Picture Lesson, 75 — Conversation Composed and Written, 76	33-38
Punctuation with <i>Oh</i> , 77 — Usage, <i>teach</i> and <i>learn</i> , 78 — Story Retold, 79 — Letter Composed, 80 — Sentences, Practice, 81 — Usage, <i>two, too, to</i> , 82 — Sentences, Practice, 83 — Picture Lesson, 84 — Hyphen, Practice, 85 — Sentence Group, Practice, 86 — Story Retold, 87 — Story from Suggestion, 88 — Letter of Invitation, 89 — Poem, 90	38-44
Apostrophe to Show Ownership, 91 — Oral Explanation, 92 — Sentences, Practice, 93 — Story Retold, 94 — Apostrophe to Show Ownership, Practice, 95 — Poem, 96 — Letter of Invitation, 97 — Usage, <i>there, their, they're</i> , 98 — Sentence Group with Picture, 99 — Patriotic Exercises, 100 — Additional Material	45-52

SECTION II

Talking and Writing, 1 — Story Retold, 2 — The Paragraph, 3, 4 — The Sentence, 5, 6 — Usage, <i>two, too, to</i> , 7 — Story from Suggestion, 8 — Punctuation, Practice, 9 — Usage, <i>don't</i> and <i>doesn't</i> , 10 — Story from a Picture, 11	53-60
Sentences, Long and Short, 12 — Sentences Defined, 13 — Punctuation Practice, 14 — Story Retold in Writing, 15 — Poem, 16 — The Statement, 17 — Story Told, 18 — Usage, <i>in</i> and <i>into</i> , 19 — Review, 20	60-67
The Question, 21 — Punctuation, Practice, 22 — Story from Picture, 23 — The Exclamation, 24 — Usage, <i>there, their, they're</i> , 25 — The Command, 26 — Story Retold, 27 — Paragraphs, Practice, 28 — Story Written from Memory, 29 — Usage, <i>to</i> and <i>at</i> , 30	68-73
Plurals, 31 — Possessive Singular, 32 — Punctuation, Practice, 33 — Description of Christmas Customs, 34 — Possessive Plural, 35 — Possessives, Practice, 36 — Rhymes, 37 — Description of Picture, 38 — Usage, <i>than</i> and <i>then, thou</i> and <i>as</i> , 39 — Review, 40	73-79

CONTENTS

vii

	PAGES
Direct Quotations, 41, 42, 43 — Story Retold, 44 — Punctuation, Practice, 45 — Usage, Forms of <i>see</i> and <i>do</i> , 46 — Comma with <i>Yes</i> or <i>No</i> , 47 — Story Rewritten, 48 — Comma in Address, 49 — Usage, Forms of <i>know</i> , etc., 50 — Comma in Address, 51.....	80-87
Dates, 52 — Written Description, 53 — Story Retold, 54 — Abbreviations in Dates, 55 — Usage, <i>isn't</i> , etc., 56 — Story composed, 57 — Poem; Verse and Stanza, 58 — Usage, <i>lie</i> and <i>lay</i> , <i>sit</i> and <i>set</i> , 59 — Review, 60.....	87-94
Initials, 61 — Abbreviations of Titles, 62 — Story Retold, 63 — Abbreviations, Practice, 64 — Abbreviations of States and Countries, 65 — Letters, 66 — Usage, Forms of <i>lie</i> and <i>lay</i> , 67 — Letters, 68 — Poem, 69 — Usage, <i>beside</i> and <i>besides</i> , 70.....	94-103
Letter of Description, 71 — Usage, <i>smell sweet</i> , etc., 72 — Written Description of Picture, 73 — Paragraph, Sentence, and Punctuation, Practice, 74 — Addressing an Envelope, 75 — Letter, 76 — Contractions, 77 — Making a Play, 78 — Usage, <i>its</i> , <i>it's</i> , etc., 79 — Review, 80..	103-110
Apostrophe, Practice, 81 — Comma in Series, Practice, 82, 83 — Story Written from Memory, 84 — Note of Invitation, 85 — Poem, 86 — Story Written, 87 — Completing a Story, 88 — Contractions, Practice, 89 — Written Description, 90 — Story Endings Compared, 91 — Written Story from Picture, 92.....	111-117
Making a Play, 93 — Letter, 94 — Discussion of Stories, 95 — Paragraph and Punctuation, Practice, 96 — Usage, Review, 97 — Paragraph Practice, 98 — Review, 99 — Patriotic Exercises, 100 — Additional Subjects for Stories	118-120

SECTION III

Introduction — Paragraph, 1 — Declarative Sentence, 2 — Interrogative Sentence, 3 — Punctuation, Practice, 4 — Poem, 5 — Careful Observation, 6 — Imperative Sentence, 7 — Paragraph and Punctuation, Practice, 8 — Story about a Picture, 9 — Usage, Forms of <i>sing</i> , etc., 10	121-129
---	---------

	PAGES
Exclamatory Sentence, 11, 12 — Word Study, 13 — Capital Letters, 14 — Story Retold, 15 — Story Written, 16 — Paragraph and Punctuation, Practice, 17 — Usage, <i>shall</i> and <i>will</i> , 18 — Story about Picture, 19 — Review, 20 — Stories Compared, 21 — Description, 22	129—136
Subject and Predicate, 23, 24 — Poem, 25 — Subject and Predicate, Practice, 26, 27 — Paragraph and Punctuation, Practice, 28 — Description of Picture, 29 — Usage, Forms of <i>grow</i> , <i>give</i> , etc., 30	136—144
Direct Quotations, 31, 32 — Word Study, 33 — Written Description, 34 — Poem, 35 — Story Retold, 36 — Written Conversation, Practice, 37 — Story about Picture, 38 — Usage, Forms of <i>steal</i> , etc., 39 — Review, 40	144—151
Yes and No in Answers, 41 — Comma in Address, 42 — Story Retold, 43 — Singular and Plural, 44 — Paragraph, Practice, 45 — Singular and Plural, 46 — Punctuation, Practice, 47 — Written Description, 48 — Story about Picture, 49 — Usage, Forms of <i>lie</i> , <i>teach</i> , etc., 50	151—159
Comma in Series, 51 — Abbreviations, 52 — Explanation, Practice, 53 — Letters, 54 — Poem, 55 — Letters, 56 — Paragraph and Punctuation, Practice, 57 — Story about Picture, 58 — Plurals, Practice, 59 — Review, 60	160—167
Letter of Invitation, 61 — Story Completed, 62 — Business Letter, 63 — Divided Quotation, 64 — Poem, 65 — Story Endings Compared, 66 — Quotation within a Quotation, 67, 68 — Study of Picture, 69 — Usage, <i>two</i> , etc., <i>there</i> , etc., 70	167—176
Possessives, 71 — Story to be Written, 72 — Stories Compared, 73 — Subject and Predicate, Practice, 74 — Letter, 75 — Contractions, Practice, 76 — Story about Picture, 77 — Story Retold from Memory, 78 — Usage, <i>may</i> and <i>can</i> , 79 — Review, 80	176—183
Written Description, 81 — Story from Suggestion, 82 — Letter, 83 — Explanation, Practice, 84 — Usage, <i>his</i> , <i>hers</i> , etc., 85 — Description from Suggestion, 86 — Written Conversation, Practice, 87 — Letter, 88 — Usage, <i>know</i> and <i>no</i> , 89 — Description, 90	183—188

	PAGES
Story Retold 91 — Story Written from Memory, 92 — Description Suggested by Picture, 93 — Favorite Story Rewritten, 94 — Stories Read and Criticized, 95 — Letter of Invitation, 96 — Reply, 97 — Review, 98 — Vacation Plans, 99 — Patriotic Exercises, 100 — Additional material	189—194

SECTION IV

Story Retold, 1 — Paragraph, 2 — Composition, 3 — Kinds of Sentences, 4 — Written Description of Picture, 5 — Review of Capitals, 6 — Usage, <i>let's</i> , etc., 7 — Capitals, 8 — Letters, 9 — Punctuation, Practice, 10 — Poem, 11. 195—207	
Nouns, 12 — Narration, 13 — Review of Comma, 14 — Usage, Forms of <i>say, go, do, see</i> , 15 — Making a Play, 16 — Description of Picture, 17 — Written Story, 18 — Letter, 19 — Review, 20	207—214
Explanation, Practice, 21 — Vocative, 22 — Study of an Explanation, 23 — Written Explanation, 24 — Appositives, 25 — Usage, Forms of <i>begin, creep, speak</i> , etc., 26 — Story Told, 27 — Comma in Series, 28	214—221
Capitals in Titles of Stories, etc., 29 — Paragraph and Punctuation, Practice, 30 — Poem, 31 — Quotations, 32 — Composition, Practice, 33 — Words Introducing Quotations, 34 — Description of Picture, 35 — Usage, Forms of <i>lie, lay, sit, set, rise, raise</i> , 36 — Paragraph Topics, Practice, 37 — Invitation and Answer, 38	221—231
Pronouns, Personal, 39 — Review, 40 — Description of a State, 41 — Pronouns, Person and Number, 42 — Story Retold, 43 — Apostrophe, 44 — Written Description of Picture, 45 — Pronouns, 46 — Usage, Forms of <i>flour, flee, fly</i> , 47 — Story Written, 48 — Letter, 49 — Explaining Punctuation, 50 — Poem, 51	231—246
Adjectives, 52 — Advertisement Written, 53 — Parts of Speech, 54 — Written Description of Picture, 55 — Usage, <i>shall</i> and <i>will</i> , 56 — Written Account of Historical Character, 57 — Comparison of Adjectives, 58 — Letter, 59 — Review, 60 — Story Retold, 61	246—255

	PAGES
Articles, 62 — Description, 63 — Verbs, 64 — Study of Picture, 65 — Written Description from Suggestions, 66 — Usage, <i>shall</i> and <i>will</i> , 67 — Adverbs, 68 — Letter, 69 — Explaining Punctuation, 70 — Poem, 71	256-268
Intransitive Verbs, 72 — Written Explanation, 73 — Description of Picture, 74 — Transitive Verbs, 75 — Usage, <i>can</i> and <i>may</i> , 76 — Simple Words, 77 — Prepositions with Verbs, 78 — Letter, 79 — Review, 80 — Study of a Description, 81	268-277
Copula, Predicate Noun and Adjective, 82 — Story Told, 83 — Preposition with Object, 84 — Usage, <i>eat</i> , etc., 85 — Explanation of Picture, 86 — Argument, 87 — Number in Verbs, 88 — Letter, 89 — <i>Shall</i> and <i>will</i> , Practice, 90 — Poem, 91	277-288
Tense, 92 — Proverb Explained, 93 — Conjunctions, 94 — Written Narration, 95 — Interjection, 96 — Usage, <i>run</i> , etc., 97 — Letter, 98 — Review, 99 — Patriotic Exercises, 100 — Additional Material	288-296
Index	297-299

OUR AIMS AND PLANS

THE teacher of English has double work to do, at the same time and as part of the same process: to build and to rebuild. During the first six years of life the child learns a great deal of English. And, however good may be the speech of the family to which he belongs, he always manages to pick up somewhere much bad English; so that from the first day of school, as far as speaking English is concerned, there is always something to unlearn as well as much to learn. Pronunciation and intonation are often bad; while certain faults of grammar and idiom are so universal that eight years of drill often fail to eradicate them.

The aim of these books is from the first to deal with these facts; that is, to carry on in close connection with one another three definite kinds of work:

1. Persistent and cumulative drill in the forms of writing; at first, merely kinds of sentences, punctuation, capitals, and letter forms. To this, of course, the child comes fresh, with nothing to unlearn. Frequent formal reviews are given, and in each lesson the work of previous lessons is recalled, as a basis for the new subject or the further development of the old.

2. Constant practice in handling material stimulative to thought; in retelling, summing up, talking about, writing about, stories and experiences in prose and verse. In this, our aim is from the first, as far as possible, to stimulate and direct the child's mind to independent activity, never to encourage the mere imitation of models. Among the most astonishing things in life are the vigor and clearness of thought, the intensity of will, and the persistent activity which even a small child applies to the affairs of his own little world. He

can do the same with his school work if he is made to see that it is capable of rational treatment. No one can really think of matters that seem to him beyond the sphere of reason.

3. Repeated drill, year after year, for the correction of common classes of errors which are found all over the United States, as, for example, *don't* for *doesn't*, *had ought*, *let's us*, incorrect verb forms, and many others. There are other groups of errors of equal, if not even greater, importance, with which no text-book intended for general use can deal successfully. These are what may be called local errors. They vary with geographical location, with the amount and nature of race mixture in the population, and with the social and educational advantages of the community. They are not the same for the different districts of a large city; they even vary from year to year in the same school-room. To attempt to deal with these in a general way would be futile and a mere waste of time and space; and yet no class of errors demands more unremitting attention or better rewards it. The good teacher will note the errors prevalent in her class and correct them by the substitution of better forms; and even, we believe, by calling attention to them as errors. The fear of saying *don't* has become a real obsession with some teachers, whose pedagogy comes from theory rather than practice. At any rate every good teacher will note these local errors and make corrective exercises. These may be added to our usage lessons, or even substituted for them if the local errors are more glaring and insistent than the general. But daily and hourly attention must be given to errors of speech, for occasional lessons can never substitute good habits for bad.

The fundamental idea of the series is to form habits:

1. *The habit of using correct written forms unhesitatingly and automatically.* Each year this book repeats the work of the preceding year on sentences, punctuation, capitals, and letter writing with increasing detail and exercises of increasing diffi-

culty. Right habits can be formed in no other way. Drill lessons in homonyms which are often confused, such as *two*, *too*, *to*, are also inserted.

Paragraphing is begun in a simple way at the beginning of Section II. The child has already learned to group together sentences that belong together. Our method of relating the formal division into paragraphs to the real division into parts, is, we believe, not only new, but practical and *effective*. It teaches the child to recognize the paragraph as an essential part of a work and not as an arbitrary device, and promises the still greater merit of training him in the arrangement of materials and in the organization of his thoughts.

2. *The habit of using correct, idiomatic speech.* This is done, first, by furnishing stories, poems, and pictures that appeal to the child's interests, and questions stimulating him to think about them, to wonder about them, to tell how they affect him, to refer them to his own experience, and as a result to have something of his own to say or write about them. The first essential, it seems to us, is to get him to think and talk and write freely and easily, always within the limits of his own observation and experience. This process begun, the next step is to enlarge his powers of observation and reasoning, to extend the field of both, and gradually to make him feel the bearing and the use of the principles of speech and composition. This, in an elementary way, we have attempted to do even in this first book.

While habit-forming by means of persistent development is the very backbone of the series, it may not be out of place to call attention here to several other features which are emphasized and which are not equally characteristic of every other series:

The prose contains a good deal that has not hitherto been published for children. As it is carefully graded with a view to their growing interests, and as much of it is taken from folk

lore (see for example, "The Boastful Caterpillar," page 108), we hope that it will prove suggestive to the child who has been brought up on stories as well as to the one whose mind has been starved.

In using this material we have provided not merely for retelling and rewriting, which in time are bound to produce a tendency to imitate; but also for condensing and expanding, for dramatizing and summarizing, for supplying an ending to a half-told story, for telling similar tales suggested by the text, and for criticising both the material in the book and work based upon it. Dramatic story telling by a group of the class, with impersonation of the characters, is supplemented by training in converting a story into a simple play, as, for example, in "Everybody Helped" (pp. 209, 211). See also the treatment of "As Dear as Salt" (pp. 116, 118). Here, as everywhere, we have endeavored to keep the task within the child's powers and to stimulate the constructive imagination, as distinguished from silly, unbridled fantasy.

In the choosing of verses, we have looked particularly for those that appeal to the child's real interests. We believe that it is of no use to offer a poem, however beautiful, until the child can have some understanding of what it means. Forced appreciation, or memorizing without appreciation, is likely to dull innate sensitiveness to fine literature, and certainly will not tend to foster it. It is only a degree better than the Nuremberg schoolmaster's method of trepanning and applying knowledge with a funnel.

In the same way, we have used pictures, not for decorative purposes, but because they afford a concrete and definite basis for training in observation and thinking. In choosing them, we have tried to steer a middle course between the trivial and those masterpieces that cannot be understood without a long and gradual progress from the more familiar beauty to the beauty that at first seems strange. In other words, we have

tried in the higher sections to find pictures that combine artistic merit with an appeal to the child as fair representations of the life familiar to him, but still possessing an element of the unknown to prick his interest.

In Sections III and IV, especially, an effort is made to correlate the English work with other studies by referring to the history and geography lessons for material.

The final test of any book is the service that it renders to the earnest, capable teacher. If we have been able by suggesting principles and methods, and by supplying well-graded material, to further her work, our efforts have been justified. In her struggle to train American children of every race into purity of accent, grace of idiom, and pleasant intonation, she has many a task in which all text-books will fail her; but her realization of the great need and value of her work in the upbuilding of a true culture will carry her far toward success.

ACKNOWLEDGEMENT. — We are under obligation for permission to use copyrighted pictures and selections: to Sherser Rolling Lift Bridge Co. for the picture of a bascule bridge; to Reilly, Britton & Co. for the aeroplane; to Henry Holcomb Bennett for "The Flag Goes By"; to Duffield & Co. for Sowerby's "Home" and "Spring"; to Harper & Brothers for the extract from DuMaurier's "Martian"; to Houghton Mifflin Co. for Hay's "Enchanted Shirt" and Emerson's "Chickadee"; to Mrs. A. D. G. Robinson (Marion Douglas) for "Chimney Tops"; to Charles Scribner's Sons for Field's "Wynken, Blynken, and Nod," Herford's "Elf and Dormouse" and Van Dyke's "Hide and Seek."



LESSONS IN THE SPEAKING AND WRITING OF ENGLISH

SECTION I

The Sentence—The Capital and the Period

1

The fall days are here.

School has begun.

I must go to school.

Read these three sentences. What is the first sentence about? the second? the third?

Do all the words begin with the same kind of letter? Which words begin with large letters? Do you know what such letters are called?

Look again at the first sentence. Do you find any mark in it besides the letters? Notice the mark at the end of the sentence. Where do you find others like it? Can you tell what this mark is called?

Each of these sentences begins with a capital letter and ends with a mark (.) called a period.

WRITTEN EXERCISE

Write two sentences, one about the sky, and one about a bird. Begin each with a capital letter, and put a period at the end of each.

2

Write the following sentences from dictation, remembering to begin each with a capital letter and to end each with a period:

I go to school every day.
It is not far from my home.
Mary has to ride.

Look at these sentences that you have written. Did you begin each with a capital letter? Did you put a period at the end of each?

3

Copy the following sentences:

My school begins at nine.
There is the bell.
I must hurry or I shall be late.

Read the sentences that you have written. Find a capital letter that is not at the beginning of a sentence.

Every time that we write the word *I*, we use a capital letter.

4

THE LADYBUG AND HER CHILDREN

[To be read to the children]

Long ago, in a rose garden, there lived a ladybug with her six small children. It was pleasant there, but the nights were getting long and the days were growing cold, so the ladybug hid her children under a rose leaf and told them not to stir until she came back. Then she flew away

to find them a winter home. At the edge of the wood she met a butterfly.

"I hope your babies are safe," he said, "for when I flew over the garden just now, John was getting ready to burn the leaves."

"John is so slow," said the ladybug, "that I shall be over the hill and back again before he has raked them up." So on she went. But when she reached the top of the hill, a bumblebee came buzzing by. As soon as he saw her, he cried:

"Ladybug, ladybug,
Fly away home,
Your house is on fire,
And your children will burn."

Oh, how fast she flew! Yes, there was the fire right in front of the rosebush.

"O my dear babies!" she cried. "Come quick to the old willow tree!"

Brave little ladybugs! Not one held back. They shut their eyes, and flew through the blinding smoke to the old willow tree.

When the ladybug turned to count her babies, not one was missing. But alas! the cruel heat had burned little black spots on their pretty red wings, and there they remain to this day.

ORAL EXERCISE

What colors do you see on a ladybug? Where did this ladybug live? How many children did she have? What was the time of year? What did she do one day? Whom did she meet? What did the butterfly say? What did the ladybug say? What did the bee tell her? What did the ladybug do then?

What had John done? What did she tell her babies? What did they do? When she turned to count them, what did she find? Tell the story of "The Ladybug and her Children."

Copy the following sentences:

I picked some asters last Sunday.

I brought them to school on Monday.

Find two capital letters not at the beginning of a sentence.

When we write the names of the days of the week, we begin each of them with a capital letter.

Write the names of the days of the week.

Write the following sentences from dictation:

Last Tuesday we wrote in our books.

Each of us wrote about a maple leaf.

The one I had was bright red.

Did you begin each sentence with a capital letter? Did you put a period at the end of each? You have learned two other uses for capital letters. What are they?

LADYBIRD, LADYBIRD

[To be learned by the children]

Ladybird, ladybird! fly away home!

The field mouse has gone to her rest,

The daisies have shut up their sleepy red eyes,

And the bees and the birds are at rest.

Ladybird, ladybird! fly away home!

The glow worm is lighting his lamp,

The dew's falling fast, and your fine speckled wings

Will flag with the close clinging damp.

Ladybird, ladybird! fly away home
To your house in the old willow tree,
Where your children so dear have invited the ant
And a few cosy neighbors to tea.

CAROLINE B. SOUTHEY

Is a ladybird the same as a ladybug? English daisies look red when they are closed at night. American daisies are different. What colors have they? What time of day is it in the poem? How do you know? What is a glow worm? When does it light its lamp? What does *flag* mean here?

The Sentence—The Question Mark

8

Copy the following sentences:

What did you find in the garden?
I found a little ladybird.
Did she have black spots on her wings?

Which sentences ask questions? Did you put a question mark after each of them? Did you begin each sentence with a capital letter?

9

[Note to Teacher. — See page xii.]

Read the following sentences:

I am cold. Are you cold? Is he cold?
I was warm yesterday.
Were you warm yesterday?
It was warm yesterday.
We were all warm yesterday.

Make three sentences for each of these words: *am, are, is, was, were*, and try to use them correctly.

10

Ask a question about a flower; a bee; a butterfly; a daisy; a glow worm. Write two of these questions. Did you remember to begin each with a capital letter and to end each with a question mark?

The Comma in Address

11

Mary, what are you doing with all those flowers?
What are you doing, Mary, with all those flowers?
What are you doing with all those flowers, Mary?

In each of these sentences Mary is spoken to. Her name is separated from the rest of the sentence. Point out the mark of separation in the first sentence; in the third. How many of these marks are needed in the second? Why is only one needed in the first and in the third? These marks are called commas. Always separate the name of any one spoken to from the rest of the sentence by commas. Always begin the name of a person with a capital letter.

Copy the three sentences in which Mary is spoken to.

12

Cut out a leaf and paste it on your paper. Cut out a red ladybird and paste it on your leaf.

Write a sentence about a leaf; one about a ladybird; one about a glow worm.

13

Copy the following sentences:

What shall we do?

We can take the horse and get some wild grapes.
They grow by the pond.

Find the question. Ask a question about a horse; wild grapes; a pond. What mark have you placed after each of these sentences? Why?

14

Write the following sentences from dictation:

Here is some corn for my little chicks.
See how fast they eat it.
Do you like to feed them?

Which sentence asks a question? What mark did you put at the end of it? What mark did you put at the end of the other sentences?

15

THE GRASSHOPPER AND THE ANT

[To be read to the children]

A grasshopper lived in a sunny meadow. All summer she chatted with the bees, and made music, while the ant worked hard filling her storehouse with food for the winter.

“Plenty of time yet!” said the grasshopper, and she kept on playing.

One night the cold north wind came, and the ground was covered with snow. There was nothing for the grasshopper to eat.

“Never mind,” she said cheerfully. “I will go to the ant and borrow a little grain. She must have plenty to eat.” Away she went to the ant’s house.

When she knocked at the door, the ant opened it just a crack, for the wind blew cold.

“If you please,” said the grasshopper, shivering, “we have been very good neighbors all summer. I have come to ask you if you will kindly lend me a little grain until the warm days come. Oh, please be kind! I shall die of hunger!”

"Why do you come to me?" said the ant crossly. "I worked hard to get my grain. Pray, what did you do all summer?"

"Oh," said the grasshopper, "I made music for the bees while they worked."

"Well, you had better go and dance for them now," said the ant. Saying this, she shut the door and left the poor grasshopper out in the freezing wind with nothing to eat.

ORAL EXERCISE

Where did the grasshopper live? Who were her friends? What did she do all summer? Why did she not gather food like the ant?

What happened one night? What did the grasshopper decide to do? How did the ant open her door? What did the grasshopper say? How did the ant speak to her? What did she say?

What did the grasshopper say she had done all summer?

What did the ant say to that? Then what did she do to the poor grasshopper? Was that kind? Tell the story of the grasshopper and the ant.

The Sentence — The Exclamation Mark

16

Copy the following sentences:

See what I found by the wall!

It hopped about on all the weeds.

It is green and very small.

Do you know its name?

When you speak, you do not always tell something or ask a question. Sometimes you are pleased or frightened or sur-

prised, and you cry out or exclaim. Sometimes you say only one word, as "Oh!" Sometimes you use a sentence, as, "How scared I was!" After such words and sentences you must use an exclamation mark (!). Find this mark in the sentences given above.

17

Read the following sentences:

What is that little ant doing in the garden?

She is making a house.

What a small hole she has dug!

She has made a wall of dirt around it.

Write four other sentences about an ant and her house. Make one of them a question, and one a cry of surprise. Remember to begin each properly and to use the right sort of mark at the end of each.

18

The Hyphen

Suppose you were writing the sentence, "What is that little ant doing in the garden?" and you had not space enough at the end of your line to write the whole word *doing*, what should you do?

Doing has two syllables, *do* and *ing*. Write the first syllable, and after it a hyphen, *do-*, to show that the word is not complete, and then write the second syllable, *ing*, on the next line.

Do not divide any word of one syllable like *ant* or *the*. Whenever you divide a word at the end of a line, put a hyphen there, to show that it is divided. Be sure that the division is made only at the end of a syllable.

Write ten words that can be divided at the end of a line.
Show where the hyphen would come.

19

Blow, wind, blow! and go, mill, go!
That the miller may grind his corn;
That the baker may take it,
And into rolls make it,
And send us some hot in the morn.

Write a sentence that cries out, or exclaims, about the wind. Write a sentence that asks a question about the miller. Write a sentence about the baker.

20

THE GRASSHOPPER

[To be learned by the children]

Vaulting through the sunny fields,
Swinging on the grass,
Making such a whirring sound
Flying, as you pass;
Friend of ant and butterfly,
Neighbor of the bee,
Lover of the clover field,
Brimming full of glee;
Who is this brave rover,
Flitting in the breeze?
Just a merry grasshopper,
Living at his ease.

E. R. B.

Of what color is a grasshopper? *Vaulting* means *jumping*. How far can a grasshopper jump? How does he make a whirring sound?

Where might you find ants, butterflies, bees, and grasshoppers together? Might you find them in a clover field? Of what colors are clover blossoms?

What is a rover? Dogs are often named Rover. Why?

The Sentence — Quotation Marks

21

Copy this stanza:

The bee is a rover,
The brown bee is gay;
To feed on the clover
He passes this way.

This is part of a poem. With what kind of letter does each line begin? When we copy a poem, we must begin the first word of each line with a capital letter.

22

Copy this stanza:

Brown bee, humming over,
What is it you say?
"The world is so happy,
So happy to-day!"

WILLIAM BRIGHTY RANDS

This is the second stanza of the poem that began in the last lesson. Did you begin the first word of each line with a capital letter? Find the question. What does the bee say?

Look carefully at what the bee says and see if you can

find some new marks. Where is the first mark? Where is the last mark? Are they both made in the same way? How are they different? Make them on the board.

When we write what some one says, we must use one of these marks (") at the beginning, and the other (") at the end. They are called quotation marks.

23



Cut out a house and a grasshopper, and paste them on your paper. Cut out a red ant, and paste it in the doorway of the house. Draw the windows.

Write a sentence about a grasshopper; one about a bee; and one about an ant.

The Apostrophe in Contractions

24

Copy the following stanza :

The cock doth crow
To let you know,
If you be wise,
It's time to rise.

Did you begin the first word of each line with a capital letter? Find a new mark. This mark (') is written to show that a letter is left out. It is called an apostrophe. *It's* means *It is*.

When a letter is left out of a word, you must always use an apostrophe.

25

Write the following sentences from dictation:

What a pretty green pod the milkweed has!

It is full of silken seeds.

Will they all fly away if we open it?

Did you begin each sentence with a capital letter? What mark did you put at the end of the first sentence? the next sentence? the last sentence?

26

THE FIRST THANKSGIVING DAY

[To be read to the children]

One cold winter day, in the year 1620, a ship called the Mayflower landed on the coast of Massachusetts. In it were eighty-one men and women who called themselves Pilgrims. They had come from England to make homes for themselves in this country.

The ground was bare and frozen, and the shores were covered with ice. Still, the men went to work at once. They cut down trees and built rude houses with the logs, and as they had no glass, they used oiled paper for the windows. But it was bitter weather. The cold crept in through the poorly built houses, and the people had little to eat, so that many of them fell ill, and some died.

At last spring came, and those who had been ill got

better. The men planted gardens, and the corn grew tall in the summer sun.

When autumn came, the Pilgrims were more comfortable. They had plenty of corn to eat, they had learned where to find wild ducks and turkeys, they had built better houses, and they had made friends with the Indians.

"God has been good to us," they said. "He has made our corn grow, He has cured our sick, He has softened the hearts of the Indians. Oh, let us give thanks to Him for all these blessings! Let us choose a day which shall always be known as Thanksgiving Day, and let our children and grandchildren after us give thanks for their blessings as we have given thanks for ours."

This was done, and the American people every year give thanks for the blessings they have received, and remember the brave men and women who came to the Massachusetts shore.

ORAL EXERCISE

In what year did this happen? What was the name of the ship? Where did it come from? Who were in the ship? What coast did it reach? What was the time of year?

How did the country look? What kind of people lived in America then? What did the men do? What did they have for windows? What happened to them in their new houses?

What did the men do when spring came? When autumn came, how did they feel? Why? What did they say they must do? What did they call the day? Why do we have Thanksgiving Day? Tell the story in your own words.

Read the following sentences:

I write. You write. We write. They write.
He writes. She writes.

What is the difference in spelling between the word that tells about *writing* in the first line, and the word that tells about it in the second?

When we have a word that tells what some one does, we spell it the same way when it is used with *I* or *you* or *we* or *they*; and add an *s* to it when it is used with *he*, *she*, or *it*.

Make sentences for *I*, *you*, *we*, and *they*, and then others for *he*, *she*, and *it*, with each of the following words: *believe*, *think*, *know*.

The Comma in Series

28

Copy the following rhyme:

What's the song the crickets sing
Summer, autumn, winter, spring?

What is the name of the mark in *What's?* Spell it. Why do we use it?

How many commas are there in the second line? They are used because the names of the seasons make a series of words. Separate the words in a series from one another by commas.

Begin the name of a month with a capital letter, but the name of a season with a small letter.

29

Copy the following stanza:

When I go to bed at night,
Then I hear them out of sight,
"Sleep! sleep! sleep! sleep!"

This is a part of the poem which begins in Lesson 28. It is continued in Lessons 30 and 31. How many commas are

there in this exercise? Did you put them all in? Why are marks put before and after the last line? Why is the exclamation mark used? How many times is it used?

30

Copy the following stanza:

When I waken every day,
If it's sunny, then they say,
"Peep! peep! peep! peep!"

Who are talking? What do they say? What marks are used? What word has a letter left out? How do you know? What two words does it's stand for? What letter is left out?

31

Copy the following stanza:

But they feel as bad as I
When it rains, for then they cry,
"Weep! weep! weep! weep!"

ERNEST WHITNEY

How many marks are there in this exercise? Name them. Why are the exclamation marks used? the quotation marks?

32

THANKSGIVING DAY

[*To be learned by the children*]

It's not the feast so richly spread,
And not the words we say,
It's not the greeting nor the song
That makes Thanksgiving Day.

But here's one little thought for us
To take and keep alway:
Two helpful hands and one glad heart
Will make Thanksgiving Day!

What is a feast? Why do we have a feast on Thanksgiving Day? What song do you know about Thanksgiving? What are helpful hands? What is a glad heart? How can they make a Thanksgiving Day?

Capital Letters in Names

33

Read the following sentences:

Who do you think is coming soon?
Grandma will be here to-day.
She will spend Thanksgiving Day with us.

Find a new use of capital letters.

Thanksgiving Day, Christmas Day, Washington's Birthday, and the Fourth of July are holidays. Begin the names of holidays with capital letters.

Write the names of five holidays.

34

Copy the following sentences:

The winter winds are cold.
Will you put on more wood?
See the fire crackle and blaze!

Which sentence is a question? Did you put the question mark after it? Which sentence is an exclamation? Have you the right mark after it? Write a sentence of your own about winter.

35

Copy the following sentences:

Next Thursday is Thanksgiving Day.

Grandpa has sent us a turkey.

Sister said, "I have made some candy with nuts in it."

She gave me a little bit.

Why should Thursday and Thanksgiving Day be written with capital letters?

In the third sentence what are the words that Sister says? Why do they have marks before and after them? Find a comma in that sentence.

Separate the words that some one says from the rest of the sentence by a comma, unless you need to use a question mark or an exclamation mark.

36



Cut out some hills, and paste them on your paper. Then cut out a ship, and paste it so that it will seem to be on the water in front of the hills.

Write a sentence about the Mayflower, one about Thanksgiving Day, and one about a turkey.

37

Write three sentences, using the names of three months and three seasons. Which names must you begin with capital letters?

38

PICCOLA'S CHRISTMAS GIFT

[To be read to the children]

Far away in the land of France, there lived a little girl named Piccola. Her parents were so poor that they had hardly enough to eat and almost no wood to keep them warm.

When Christmas came, they were very unhappy, for they could not buy anything for their daughter Piccola, not even a rosy apple. They looked at her empty wooden shoe in the chimney corner, and felt very sad.

But little Piccola never doubted that she would have a gift. When the first ray of morning light glimmered in her room, she slipped from her warm bed and stole quietly to the chimney corner. She took her shoe up and peeped inside. Then, with a cry of delight, she ran to show it to her mother.

"O Mother," she cried, "see my Christmas gift!"

Her father and mother peeped into her shoe. Down in the toe nestled a tiny sparrow. He had flown in from the fierce winds and cuddled down in Piccola's wooden shoe.

How happy Piccola was with her bird! She fed him through the long winter, and when the spring days came and the other birds began to build their nests, the sparrow would not leave Piccola, but stayed with her always.

ADAPTED FROM CELIA THAXTER

ORAL EXERCISE

Where did Piccola live? Why were her parents unhappy at Christmas? Where did she put her wooden shoe? Why? What does a wooden shoe look like? In what countries do people wear wooden shoes?

When morning came, what did Piccola do? What did she tell her mother? What did her mother and father see inside the shoe? Why was the sparrow in it?

What did Piccola do with the bird? What did the sparrow do when spring came?

Tell the story of "Piccola's Christmas Gift" in your own words.

The Comma with *Yes*

39

Copy the following sentences:

Christmas will be here soon.

Let us buy Mamma a present.

Yes, here is my new dollar.

Who will go with me to the store?

When *yes* stands at the beginning of a sentence, put a comma after it.

40

Read the following sentences:

I do not see you. I don't see you.

Do you not see me? Don't you see me?

He does not see her. Doesn't he see her?

She does not see him. Doesn't she see him?

What is a short way of saying *do not*? What is a short way of saying *does not*?

Use *does not* and *doesn't* with *he* and *she* and *it*.

Make sentences with *I*, *you*, *we*, and *they*, using *don't*; and sentences with *he*, *she*, and *it*, using *doesn't*.

The Comma with *No*

41

Write the following sentences from dictation:

What a pretty glass dish this is!

Would Mamma like it for her table?

No, she could not put flowers in it.

Let us buy this one for her present.

Did you put a comma after the word *no*?

When *no* answers a question and stands at the beginning of a sentence, put a comma after it.

Letters

42

Copy and sign the following letter:

December 22, 1912.

Dear Aunt Mary,

I am glad that you will be here for the Christmas tree. Please write me what you wish for a present.

Yours lovingly,

In which corner of the paper should the date be written? What marks must be used? Where must you put the greeting, that is, the name of the person to whom you are writing?



What mark must be used after it? Where must the first word of the letter itself be written? Be sure to put a comma after "Yours lovingly." Sign your name on the line below, just under "lovingly."

43

Cut out a picture of Piccola and paste it on your paper.

Write one sentence about Christmas, one about Piccola, and one about her shoe.

44

Read the following letter:

December 26, 1913.

My dear Mrs. Brown,

I wish to thank you for the pretty book that you sent me at Christmas. I have read almost all of it and like it very much. It was very kind of you to think of me.

Your loving friend,

Copy the date and the greeting of this letter. Why does not the word *dear* begin with a capital letter? What does *Mrs.* mean? It must always be written with a capital letter and be followed by a period. What mark is used after

Brown? Copy *Your loving friend*, — begin the first word with a capital letter, and put a comma after the last word. This part of the letter is called the close. Where must your name be written?

45

Copy and sign the following letter:

December 28, 1914.

My dear Mr. White,

I found the pretty sled close by my stocking on Christmas morning. I wish it would snow so that I could have a slide. I thank you very much for sending it to me.

Yours with love,

How should the date be written? How should the name be written? What does *Mr.* mean? It must always be written with a capital letter and be followed by a period. Where should the letter itself begin? the close of the letter? the name of the person who writes the letter?

46

Who comes dancing over the snow,
His soft little feet all bare and rosy?
Open the door, though the wild winds blow,
Take the child in and make him cosy.

Take him in and hold him dear,
For he is the wonderful glad New Year.

DINAH MARIA MULOCK CRAIK

In what month does the New Year begin? on what day of the month?

Write three sentences about the New Year, using some of the words of the exercise.

47

THE SWING

[To be learned by the children]

How do you like to go up in a swing,
Up in the air so blue?

Oh, I do think it the pleasantest thing
Ever a child can do!

Up in the air and over the wall,
Till I can see so wide,
Rivers and trees and cattle and all
Over the countryside —

Till I look down on the garden green,
Down on the roofs so brown;
Up in the air I go flying again,
Up in the air and down!

ROBERT LOUIS STEVENSON

Do you like to swing? Why? What is pleasant about it?
Do you like to swing high? How do things below look when
you are swinging? What different kinds of swings do you
know about?

48

Write five sentences about swinging. Be careful to use
the right punctuation mark at the end of each.

Writing Sentences Together

49

Copy the following sentences:

It has been storming all day. Big clouds are moving about the sky. The hills are hidden by the falling snow.

It is not necessary to begin every sentence on a new line. Sentences that belong together should be written together. The second should begin at the end of the first, the third at the end of the second, and so on, with a little more space between them than there is between words: What do these sentences all tell about?

50

Read the following sentences:

It is I. It is we. It is he. It is she. It is they.
Is it I? Is it we? Is it he? Is it she? Is it
they?

In such sentences, we must *never* say *me* or *him* or *her* or *them*.

Finish these questions and answer them, with the word that means *yourself*; then with each of the words: *I, he, she, we, and they*.

Is it —? It is —.

Was it —? It was —.

51

Write a letter to an uncle about a snowstorm.

52

Copy and sign the following letter:

February 4, 1913.

Dear ——,

I hope you can come next Saturday and spend the day with me. Be sure to bring your stamp book. Papa is going to bring me some new stamps and we will divide them.

Your loving friend,

How should the date of a letter be punctuated? Tell how to punctuate the greeting. When do you write *dear* in the greeting with a capital letter? Where is the first word of the message written? Where is *Your loving friend* written? Which words in the letter are written with capitals? Where should the name of the writer be placed?

53

THE CHICKADEE

[*To be learned by the children*]

Chic-chicadeedee! saucy note,
Out of sound heart and merry throat,
As if it said, "Good day, good sir!
Fine afternoon, old passenger!
Happy to meet you in these places,
Where January brings few faces."

RALPH WALDO EMERSON

Who has seen a chickadee? at what time of year? Describe its color. Has it another note? What is a "sound heart"? Would you call the chickadee's song "merry"?

Where do you find chickadees in winter? Are they ever seen in the city? What other birds have you seen in January? What bird do you like best?

54

Copy the following sentences:

Down in the meadow is an old apple tree. It is full of large round holes. Uncle Tom thinks that the woodpeckers have made them.

Write two sentences about something you have seen in a meadow or a park.

55

ROBIN REDBREAST IN WINTER

When the snow is on the ground,
Little Robin Redbreast grieves,
For then no berries can be found,
And on the trees there are no leaves.

The air is cold, the worms are hid,
For this poor bird what can be done?
We'll strew him here some crumbs of bread,
And then he'll live till the snow is gone.

What berries do robins eat in winter? Can they find them when the snow comes? What other birds eat berries in winter? What bird says "Bob White"? Do you give crumbs to the birds?

Write three sentences about birds in winter.



Cut out a tree with a woodpecker on it, and paste it on your paper. Then cut out and paste a boy near the tree. Draw the rest of the picture.

Write three sentences about a woodpecker.

Write from dictation:

This morning the crows made such a noise in the old pear tree that we ran to see what was the matter. They had all flown away when we came to the tree.

Write one sentence about a crow.

THE OLD STREET LAMP

[To be read to the children]

For many years the old street lamp had sent its cheerful light far down the street. But it was now old and worn out, and to-morrow a new lamp would shine in its place.

The lamplighter had been a young man when the lamp was new, and they had grown old together. Not once had he forgotten to light its cheerful flame, so that it might shine on all who passed. And now they must part. Sad as this was, the lamp only burned the brighter on its last night in the street.

When the next night came, however, the lamp found itself by a warm fireside. The lamplighter had brought it home. As he ate his supper, he told his wife what a good lamp it had always been. Through all the storms of rain and snow, the wind had never blown it out.

At first the lamp liked its warm, cosy place, but soon it longed for the noisy street and the chatter of people.

One day the wife said to it, "To-day is his birthday; and you and I must make him happy." So she rubbed its glass until it glistened, and lighting it, she put it by the door so that its rays might be the first thing to greet the old man when he came home.

"Ah! the dear lamp!" said he, as he came in, giving it a gentle pat, "and the dear wife!" stooping to kiss her. "What a pleasant home I have!"

"How fond he is of me!" thought the lamp when it saw his smile. After that the lamp stayed with the old people as long as they lived.

ADAPTED FROM HANS ANDERSEN

ORAL EXERCISE

Where did the old lamp stand? What had the lamplighter done for it? What happened to it? What did the lamplighter tell his wife about it? Who had a birthday? What did the wife do to the lamp? Why? When the lamplighter came in, what did he say? What became of the lamp? Tell the story in your own words.

59

SPRING

In winter when the field is white,
And all the flowers are dead,
My mother sings a song to me
When I am safe in bed;
She folds my clothes and moves about
Before she puts the candle out.

Does any one tell you stories? What kind of stories do you like best? Write three sentences about going to bed in winter.

60

And not a star comes through the clouds
That roll about the sky;
Beyond the frosty window-panes
The storm goes rushing by;
I hear it blowing while she sings
About the happy summer things:

Write three sentences about a storm in winter.

61

Of daisy chains, and nests, and leaves,
And children picking flowers,
And dreams the little sparrows have
Through all the stormy hours.
I shut my eyes to hear her sing,
And all night long I think of spring.

GITHA SOWERBY

This is the third stanza of a poem. Where are the other two?

What "summer things" can you think about? When will spring be here? Write three sentences about things that come in the spring.

62

THE LAMPLIGHTER

[To be learned by the children]

My tea is nearly ready and the sun has left the sky;
It's time to take the window to see Leerie going by;
For every night at teatime and before you take your seat,
With lantern and with ladder he comes posting up the street.

Now Tom would be a driver and Maria go to sea,
And my papa's a banker and as rich as he can be;
But I, when I am stronger and can choose what I'm to do,
O Leerie, I'll go round at night and light the lamps with you!

For we are very lucky, with a lamp before the door,
And Leerie stops to light it, as he lights so many more;
And oh! before you hurry by with ladder and with light,
O Leerie, see a little child and nod to him to-night!

ROBERT LOUIS STEVENSON

Have you ever seen a man light the street lamps? How did he do it? At what time are they lighted? How are electric lights lighted?

What do you think Tom will drive when he grows up? Where do you think Maria will go? What do you want to do when you grow up?

63

Write from dictation:

It is almost six o'clock. Hurry and let us watch for Father at this window. How pretty the lights are! Can you see them twinkle far down the street?



How many sentences are there in this exercise? What is each one about? What marks are used in each? Why?

64

Write four sentences about what you would like to do when you grow up.

65

Cut out a house, and paste it on your paper. Cut out a street lamp, and paste it near the house. Draw the window bars and the street.

Write a question and two other sentences about a lamp.

66

Read the following sentences:

This is for you and me. That is for him and me. Take this from her and me. Divide it between you and him.

For, from, to, with, between, and such words, must be followed by me, him, her, us, them, not by I, he, she, we, they.

Make sentences with *between, from, by, with, for, and to, and you and me, him and me, her and me, them and me, you and him, you and her, you and them, him and them, and her and them.*

67

Write from dictation:

To-day we went to the swamp with Uncle Tom to hear the baby tree toads. They were singing, "Peep! peep!" We pushed away the weeds to find them. They were too small to be seen.

Tell the name of the marks that are used before and after the words, "Peep! peep!" Why are they there?

68

Write four sentences about spring and what you can see then.

Write two sentences about what you can do in the spring.

THE PROUD WEATHER VANE

[To be read to the children]

In a small fishing village, down by the sea, there once was a weather vane. It stood on a tall steeple so that it could be seen by the fishermen far out at sea.

It was a very proud vane; for every one in the village asked it what to do. If it pointed east, then all the people stayed at home; but if it pointed west, then the whole village was busy. The men went out in their boats, and came back with heavy loads of fish; and the women went to the river and washed their clothes.

"They all do just as I say," said the weather vane, and it nearly toppled over with pride.

One night the wind came hurrying by. "Point west!" it cried, "Point west!"

"Why should I always do as that rude wind bids me?" said the vane. "I rule the whole village and am not to be ruled by a little breeze." The foolish thing would not turn, but kept on pointing east.

The next morning not a cloud could be seen in the sky; but the vane still pointed east. So the fishermen stayed at home. But they were very cross, for a whole day's fishing was lost.

"They do just as I say," said the proud vane; then turning west with the wind, it went to sleep.

In the middle of the night, the wind changed. "Point east! Point east!" it cried. But the proud vane would not turn; it still pointed west.

When the fishermen woke up in the morning, a long line of clouds could be seen; but the vane pointed west. So a few of the men went out in their boats. Soon a terrible storm came up, and the poor fishermen were almost drowned.

ORAL EXERCISE

Why was the weather vane proud? What did the people do if it pointed east? if it pointed west?

What did the wind tell the vane to do? What did the vane do? What did the fishermen do the next day?

That night what did the wind tell the vane to do? How did the vane point then? What did the fishermen think? Tell the story of "The Proud Weather Vane."

70

Barton, Ohio,

Dear Cousin Alice,

March 15, 1913.

I wish you could look into our barn. Old Red Top has nine fluffy yellow chickens with little black eyes. When you come out next Tuesday, I will show them to you.

Your loving cousin,

In this letter there is a new part, the name of the place where it was written. This, together with the date, is called the heading. Notice where commas are used. Name the other parts of a letter, and tell how each should be punctuated.

Write a short letter like this.

71

SAFE FROM HARM

[To be learned by the children]

The little chickens cuddle close,
Beneath the old hen's wing;
"Peep! peep!" they say; "we're not afraid
Of dark or anything."

Lo, safe and sound, they nestle there,
 The one beside the other!
 But safer, happier, by far
 Is baby with her mother.

MARY F. BUTTS

Who has seen baby chickens? Do they look like other baby birds? Why not? Where do baby chickens sleep? Would you rather be a baby, or a baby chicken? Why? Write a sentence about an old hen and her baby chicks.

72

CHIMNEY TOPS

“Ah! the morning is gray;
 And what kind of day
 Is it likely to be?”
 You must look up and see
 What the chimney tops say.

If the smoke from the mouth
 Of the chimney goes south,
 'Tis the north wind that blows
 From the country of snows;
 Look out for rough weather.
 The cold and the north wind
 Are always together.

Why are the first three lines enclosed between quotation marks?
 Write two sentences about the north wind and the smoke.

73

CHIMNEY TOPS (continued)

If the smoke pouring forth
 From the chimney goes north,

A mild day it will be,
A warm time we shall see;
The south wind is blowing
From lands where the orange
And fig trees are growing.

But if west goes the smoke,
Get your waterproof cloak
And umbrella about;
'Tis the east wind that's out,
A wet day you will find it.
The east wind has always
A storm close behind it.

Do you know another way in which smoke shows that there will be rain?

Write two sentences about the south wind and the east wind.

74

CHIMNEY TOPS (concluded)

But if east the smoke flies,
We may look for blue skies;
Soon the clouds will take flight,
'Twill be sunny and bright.
The sweetest and best wind
Is surely the fair weather
Bringer, the west wind. MARIAN DOUGLAS

What wind brings the rain where you live? What wind brings fair weather? Why? Is there any part of the world where the north wind would bring the heat and the south wind the cold? Why? In reading, notice that "fair weather" and "bringer" belong together.

Write two sentences about fair weather.



77

Write from dictation:

Oh, what black clouds these are!
 Do you think it will rain?
 Yes, the vane is northeast.
 No, the vane is west.

What mark is used after the word *Oh*? What mark is used at the end of a sentence that begins with *Oh*? Why? Why is a comma used after *Yes*? Does this *Yes* answer a question? Why is a comma used after *No*?

75

Cut out a steeple and some trees, and paste them on your paper. Draw the vane, some clouds, and some birds.

Write a question about the wind, and other sentences about a vane.

76

Write a conversation of three sentences between a cat and a mouse.

Remember to use quotation marks correctly.

Teach means to help some one learn.

My teacher *teaches* me spelling. I *learn* to spell.

My teacher *taught* me spelling. I *learned* to spell.

Copy the following sentences, supplying the correct word that is missing in each:

Who — you writing? Miss Brown — us drawing.

Do you — spelling easily? Will you — me to sing?

Who — you arithmetic? Can you — me to play tennis?

THE ROBIN'S NEST

[To be read to the children]

In a narrow street in a great city grows an elm tree. Once it stood in a beautiful garden; but that was long ago. The garden is gone and in its place stand tall houses and great shops.

In the top of one of these tall houses there lived three little children. Every morning their father and mother went out to work, and they were left alone all day.

They loved this big tree. In the spring they watched for the coming of its green leaves, and in the summer they looked for birds hidden from the sun in its cool branches.

One spring something wonderful happened. Two robins built a nest in the old elm tree. The children were greatly excited. They watched the birds come and go with straw and mud; they hung out pieces of twine for them to use; and little Rosita, standing on tiptoe, peeped over the window sill and called softly, "There they are! There they are!"

From their window the children could look down into the nest and see pretty blue eggs and, later, wide-open yellow

bills begging for food. The most exciting time was when four little robins, with speckled bibs, stood on the edge of the nest and spread their wings. Three of them fluttered safely to the tree; but the fourth, catching its claw in the edge of the nest, went tumbling into the muddy street.

Ernestine ran swiftly downstairs, and lifted the trembling little thing into her apron. Then she put the poor bird on some soft cotton in a box. When her father came, he found that its wing was hurt, so he fastened the box outside the window where the mother bird could find her little one.

For several weeks the mother bird came and fed it; but it soon grew tame, and as it could never fly, the children's father made a cage for it. The children were very happy in nursing the little robin until it was strong and well. Then there were four playmates in the top of the tall house, and the gayest of them all was the little bird that sat in the window and filled the room with its singing.

ORAL EXERCISE

Where did the elm tree stand long ago? What are round about it now? Who lived on the top floor of the tall house? Why did the children love the tree?

What happened one spring? How did the children help the birds? What did they see in the nest? What happened when the baby robins were learning to fly?

What did Ernestine do when the little robin fell? What did her father do? What did the mother bird do? Tell the story of "The Robin's Nest" in your own words.

81

THE SNAIL

The snail lives in his hard round house,
In the orchard, under the tree.
Says he, "I have but a single room;
But it's large enough for me."

What are the words that the snail says? What marks are used before and after these words? Why? Why is an apostrophe used in the word *it's*? Write three sentences about a snail or some insect.

82

Read the following sentences:

I have *two* apples. I have an orange *too*.

Give them *to* me.

Two means *one more than one*.

Too means *also*.

To is used to connect one word with another.

Be very careful always to spell these words correctly.

Write from dictation:

Come to the store with me. I have two cents to spend. I have a nickel too. We will buy two sticks of candy and a popcorn ball too.

83

THE ROBIN

When Father takes his spade to dig,
Then robin comes along;
He sits upon a little twig
And sings a little song.

Or, if the trees are rather far,
 He does not stay alone,
 But comes up close to where we are
 And bobs up on a stone. **LAURENCE ALMA-TADEMA**



Write three sentences about a robin.

84

Cut out some houses and a tree, and paste them on your paper. Draw the windows and the bird.

Write a question about a tree and two other sentences about a house.

85

Copy the following sentences:

We had a holiday on May Day. Early in the morning we went to Sunset Hill for our May breakfast. I found some lovely yellow cowslips.

In some cities many people move on May Day.

Did you have to divide any words in this exercise? Did you use the hyphen correctly?

86

Write four sentences about what you really did on May Day.

87

THE MISSING NAIL

[To be read to the children]

In a little village there once lived a man and his wife. One morning he went to the fair to sell cattle.

At the fair his cattle were soon sold. Filling his bag with the silver, he strapped it on his horse and jogged merrily homeward to tell his wife.

At a small town he stopped for dinner. After dinner the boy who brought out his horse, said, "Sir, did you know that a nail is gone from one of your horse's shoes?"

"Never mind," said the man. "I am in a great hurry to get home."

Late in the afternoon he came to a small village and stopped to water his horse. A man standing near said to him, "Sir, your horse has lost a nail. You had better have him shod or he may stumble and throw you."

"No, no!" cried the man. "I have only two more hours to go and the shoe will surely last." He jogged on again, thinking how surprised his wife would be at his good luck.

Very soon the horse began to limp, and in going down a steep hill, stumbled and fell. The man tried to help him up but found that the poor beast had broken his leg.

"Oh, dear!" he cried. "What an end to my luck! I have lost a good horse, I must spend my silver to get another, and I am still many miles from home."

He put the heavy bag on his shoulders and walked, but he did not reach home till long after midnight.

When he told his wife what had happened, she said: "If

you had not been in such haste, all this would never have happened. Haste surely makes waste, but who would have thought that so little a thing could have done so much harm?"

ADAPTED FROM A GERMAN FOLK TALE

Tell the story of "The Missing Nail" in your own words.

88

Tell a story about a careless thing that you once did.

89

Write a letter to one of your cousins, asking him to spend a Saturday and go fishing with you.

90

THE BLACKSMITH

[To be learned by the children]

I do so wish, Big Smith, that I might come and
live with you;
To rake the fire, to heat the rods, to hammer two
and two.
To be so black, and not to have to wash unless I
choose;
To pat the dear old horses, and to mend their poor
old shoes.
When all the world is dark at night, you work among
the stars,
A shining shower of fireworks beat out of red-hot
bars.

I've seen you beat, I've heard you sing, when I was
going to bed;
And now your face and arms looked black, and now
were gleaming red.

ADAPTED FROM JULIANA HORATIA EWING

Who has ever been in a blacksmith's shop? Why does he have a fire? With what does he blow the fire? Why does he heat rods? How big a hammer does he have? What does he mend besides horses' shoes? At night why do the sparks look like fireworks? Should you like to hammer in a blacksmith's shop?

The Apostrophe to Show Ownership

91

Copy the following sentences:

Let's stop at the blacksmith's shop. See him pound that horse's shoe. Could you lift the hammer? How the sparks fly! What a noise he makes!

What kind of mark is used to show who owns a thing? This mark is called the apostrophe. What letter is used here with the apostrophe to show who owns a thing? Find two words in this lesson that show ownership.

What else is the apostrophe used to show? Explain why it is used in *Let's*.

92

Tell what you know about a blacksmith's work, especially about shoeing horses. Do you know how many nails belong in each horseshoe?

93

HOME

Nurse says that years before I came
 This house and sky were just the same,
 The garden roses too;
 And other children played and hid
 Among the lily leaves and did
 The things I like to do.

And often at the close of day,
 When I am taken in from play
 And all my games are done,
 I see them playing shuttlecock
 Or hide-and-seek around the clock
 That answers to the sun.

GITHA SOWERBY

Were there any children in the house you live in before you came there? What are some of the things that you like to play at home? Can you play shuttlecock? hide-and-seek? How do you play them? What is the clock that tells the time by the sun? Can you tell the time by your shadow? How?

Write three sentences about games you like.

94

HOW THE RABBIT CAUGHT THE SUN

[To be read to the children]

Once upon a time there was a rabbit who lived with his grandmother. Every morning he used to go hunting, but no matter how early he went out, some one had always passed

by, leaving a trail in the grass. Now the little rabbit wanted to know who this was. One morning he set out earlier than ever, but the trail was already there.

Then the rabbit went home and thought and thought. With his bowstring he made a strong noose, and when night came he put it in the place where he had seen the footprints. That night he slept soundly, but he awoke very early and ran to look at his trap. Something had happened! He had caught the great fiery sun. Oh, how frightened he was! He ran home as fast as he could.

"Grandmother, Grandmother," he cried, "I have caught something, but it scares me. How shall I ever get my bowstring again!" Then he took a sharp knife and went back to the trap.

When the great sun saw him, he said, "Come here and untie me at once. You have done wrong. You have done wrong."

This, however, scared the little rabbit more than ever, so that he did not dare to go near the trap. He kept running by, first on one side, then on the other. At last he drew a long breath, and bending his head down, he rushed forward and cut the bowstring with his knife.

Instantly the great sun flashed up into the sky; and as he passed over the bent head of the little rabbit, his great heat scorched the hair between the rabbit's shoulders. More frightened than ever, the rabbit ran home like the wind.

"O Grandmother," he cried, "the heat has left nothing of me! It has frizzled me all up!"

"O my poor grandchild!" said his grandmother, looking at him very carefully. "I fear it is true." So she tied up his burnt head and back in a soft cloth, and put him to bed.

It was a long time before he was well again, and ever since then the rabbit has had between his shoulders a yellow, singed spot.

ORAL EXERCISE

What is a trail? What is a noose? How did the rabbit set the sun free? What happened to the rabbit? What have all rabbits had ever since? Can you tell the story "How the Rabbit Caught the Sun"?

95

Write from dictation:

Monday we went to Anna's house to spend the afternoon. We played all kinds of games. I liked hunt-the-thimble best of all.

What is the mark in *Anna's*? What does it show? Write two sentences containing words that show ownership.

96

HIDE AND SEEK

[To be learned by the children]

All the trees are sleeping, all the winds are still,
All the flocks of fleecy clouds have wandered past the hill;
Through the noonday silence, down the woods of June,
Hark, a little hunter's voice comes running with a tune.

"Hide and seek!
When I speak,
You must answer me!
Call again,
Merry men,
Coo-ee, coo-ee, coo-ee!"

Now I hear the footsteps, rustling in the grass;
Hidden in my leafy nook, shall I let him pass?
Just a low, soft whistle, — quick the hunter turns,
Leaps upon me laughing, rolls me in the ferns.

“Hold him fast!
Caught at last!
Now you’re it, you see;
Hide your eye,
Till I cry,
Coo-ee, coo-ee, coo-ee!”

HENRY VAN DYKE

What kind of clouds are fleecy? Who was the little hunter?
Have you ever played this game? How do you play it?

97

Alton, Illinois,
June 23, 1914.

Dear ——,

Next Wednesday is my birthday, and I am to have a party from four till half-past six. I hope that you will come. We are going to play games and have a jolly time.

Your loving friend,

Write a letter inviting a friend to your birthday party.

98

Read the following sentences:

There are two men riding *their* horses. *They’re* going to the park. They often ride *there*.

There is sometimes used to begin a sentence, and then it

has no meaning in itself. It is so used in the first sentence of this lesson. Sometimes it means *in that place*. It is so used in the third sentence.

Their means that *they* own something.

They're means *they are*.

Write from dictation:

There are two robins in the apple tree. They're building their nest there. There is a blackbird's nest too. I saw five eggs there. They're nearly hatched. The old birds feed their young.

99



Cut out a boy and a girl, and paste them on your paper.
Draw a ball. Write three sentences about a game of ball.

100

THE FLAG GOES BY

[To be learned by the children]

Hats off!

Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky.

Hats off!

The flag is passing by.

Blue and crimson and white it shines,
Over the steel-tipped ordered lines.

Hats off!

The colors before us fly!
But more than the flag is passing by.
Sea-fights and land-fights, grim and great,
Fought to make and save the State:
Weary marches and sinking ships;
Cheers of victory on dying lips;
Sign of a nation, great and strong,
To ward her people from foreign wrong:
Pride and glory and honor — all
Live in the colors to stand or fall.

Hats off!

Along the street there comes
A blare of bugles, a ruffle of drums;
And loyal hearts are beating high.

Hats off!

The flag is passing by!

HENRY HOLCOMB BENNETT

Additional Material

Alexander-Blake, Graded Poetry. First, second, and third years.
Andersen, Hans Christian, Fairy Tales
Brown, Abbie Farwell, Pocket Full of Posies
Collodi, C. E., Pinocchio
Cox, Palmer, The Brownie Primer
Coussens, Penryn W., Poems Children Love
Grimm, J. and W., Fairy Tales
Jacobs, Joseph, Aesop's Fables
 " " English Fairy Tales
 " " Irish Fairy Tales
Kipling, Rudyard, The Just-So Stories
Lucas, E. V., A Book of Verses for Children
Pratt, Mara L., Legends of the Red Children
Scudder, H. E., Book of Fables
Stevenson, R. L., A Child's Garden of Verses
Taylor, Jane and Ann, Poems
Wiggin and Smith, The Posy Ring

Many suggestions are also to be found in *Little Folks*, *St. Nicholas*, and other magazines for children.

SECTION II

1

Talking and Writing

[To be expanded by the Teacher in a talk]

Talking and writing are two ways in which we can tell other people what we know or think or feel or wish.

Talking seems easy because we get so much more practice in talking than in writing. Really it is hard to learn to talk well, but most of us learned to talk when we were so young that we have forgotten how hard it was.

But we all know some baby that has not yet learned to talk, and is still trying to learn. Even after he has learned to pronounce plainly, there are many words that he does not understand, and he has to learn the names of all the new things he sees.

Grown people as well as babies often hear new words which they must learn, and see new things the names of which they do not know.

Besides this, many people, even grown people, make mistakes when they talk. Sometimes they use wrong words and sometimes they pronounce badly. Almost every one can learn to talk better if he will try, but it is hard to get over a bad habit in speaking, because we speak rapidly and we are usually thinking about what we wish to say and not about how to say it. It is, therefore, a good plan to try to correct our mistakes as soon as we know about them, and to practise the best ways of saying things.

If we wished to say something to some one who is so far

away that he cannot hear, what should we do if we could not write? But if we can write and put down on paper just what we wish to say, we can in that way let any one who is far away know what we think. Writing is really just a way of putting talk on paper. The words, instead of being spoken, are spelled out, and punctuation marks help to show whether the words belong together or not, and whether they are meant for a question, or a command, or a request, or whatever it may be. If we learn to speak well and then learn how to put our talk into writing, we shall have little trouble in writing well.

EXERCISE

1. Tell about a baby that can say only one or two words.
2. Tell about a baby that can talk a little but makes funny mistakes.
3. Tell about some one who calls things by wrong names.

2

The Divisions of a Story

In beginning to study the best ways of speaking and writing let us read the story of

THE CONTENTED OLD WOMAN

One day a poor old woman was digging potatoes in her garden. All at once she stooped and pulled out of the earth a big iron pot full of gold. She was as pleased as she could be.

She dragged it a little way toward her house, and looked again to make sure that it was full of gold. What do you think she found? The gold had turned into silver. Still she was as pleased as she could be.

She dragged it a little further, until she had to stop for breath. Then she looked again to make sure that it was full of silver. What do you suppose had happened? The silver had turned into copper pennies. Still she was as pleased as she could be.

At the door she looked again to make sure that she had her pennies safe. Well, what do you think? There was nothing in the pot but a heavy stone. She remembered that she needed just such a stone to keep her door open, and she was still as pleased as she could be.

As she stooped to pick up the stone, it turned into a hideous goblin as big as a church tower. He jumped over her flower beds and fences and galloped away. Do you think the old woman was cross then? No, she clapped her hands and cried, "Oh, how lucky I am! He might have eaten me up, house and garden and all!"

What is this story about? Tell it in your own words.

3

The Paragraph

The story you read in your last lesson is about the old woman and the pot. It tells a good many different things about them. The first part tells how she found the pot full of gold. What does the next part tell? and the next? and the next? and the next?

Look carefully at the story in your book. Do you see any way of knowing when you come to a new part of it?

Do all the lines begin at the same distance from the left edge of the page? How many are different? Can you think why?

Most stories tell about more than one thing, and are long

enough to be divided into parts. Each of these parts is called a *paragraph*. When stories are written or printed, the first word of each paragraph is placed farther from the left edge of the page than the first words of the other lines.

How many paragraphs are there in the story of "The Contented Old Woman"? Find the paragraphs in another story.

Begin the first line of every paragraph half an inch farther from the left edge of the paper than the other lines.

4

Make up a story about finding three or four things on the street, on your way to school. After you have thought out all the story, write it, using as many paragraphs as there are parts to the story. Be sure that you write the beginning of each paragraph correctly.

5

The Sentence

Turn back to the story of "The Contented Old Woman." How many paragraphs are there in it? How is the beginning of each paragraph shown?

Look at the words in the first paragraph. There are three groups of them. Each begins with a *capital* letter and has a *period* at the end. These groups of words are called *sentences*.

If these sentences were printed without capital letters and periods to show where they begin and end, we should find them much harder to read.

Read this:

One day last week Henry thought he had found a nickel lying in the gutter was something that looked exactly like a nickel at first he stooped to pick it up and found it was only a small tin tag.

Did you make any mistake the first time you tried to read it? Put in the periods and capital letters, and see how easy it is to read. Remember, then, when you write, to begin and end the sentences properly.

6

Suppose you went to your mother and said, "Henry cut his —." She would not know what you meant until you had told her whether it was his *finger* or his *foot* or his *sister's apron*, or what it was that he had cut.

Suppose you said to her, "— cut his finger." She would not know whether you meant *Henry* or *George* or *Mr. Jones* until you had told her the name of the person.

Suppose you said, "Henry — his finger." She would not know whether he had *cut* his finger or *pricked* it or *burned* it, or what he had done to it, until you used the right word to tell her what had happened.

Each time your mother would have failed to understand what you meant because you had left out *a necessary part* of what you wished to say. You had used words, but not all the words that you needed to tell your thought.

In each sentence there must be *all the words needed* to tell some thought.

The following sentences are unfinished. Add a word or two words to each, that will make it tell a complete thought:

1. Henry is my —.
2. On my desk — a pencil.
3. — scratched my hand.

Make five other sentences like these.

7

Two is used in counting, as: one, *two*, three.

Too means *also*, as: Take me *too*; and *too much*, as: It is *too long*.

To is used to connect words, as: Come *to* me.

In the following sentences, show that *two*, *too*, and *to* are used correctly:

1. I have *two* kittens.
2. Go *to* bed.
3. I have a cat *too*.
4. This is *too* heavy.
5. I gave *two* pears to Helen, and an apple *too*.

Write from dictation:

Two robins came *to* our porch; and a thrush came *too*. We gave them *two* crusts, and a cake *too*. The spring has been *too* cold for the birds. *Two* days ago we saw *two* sparrows. We threw crumbs *to* them *too*.

Compare what you have written with the book, to see that you spelled the italicized words correctly.

8

TATTERS

Tatters is a little dog with a shaggy coat of stiff brown hair. His sharp teeth are very white. His restless nose is very black. Under his bushy eyebrows are merry, twinkling eyes.

Every day at twelve o'clock Tatters jumps into the big chair by the window and curls himself up for a nap. But he never really sleeps. The faintest little noise causes one ear to stand erect and the bud of a tail to wag. So the ear and the tail keep watch while Tatters sleeps.

Presently there is a sound on the steps. The small boy has come home from school. Tatters cocks his right ear and jumps up. His head is on one side and his stubby

tail is quivering for joy. The door opens. Tatters barks. He gives one or two jumps and is at the door to meet his master. Then he trots about at the small boy's heels and never leaves him until nine o'clock the next morning.

Tell where each sentence begins and ends in the story of "Tatters."

Tell about a pet dog.

9

Copy this story. Use periods at the places shown by the caret:

Fairyfoot was lying on the soft moss^Λ He heard a strange sound^Λ He looked up and saw a large hawk darting after a little bird^Λ The poor bird was making sharp cries^Λ Fairyfoot sprang up and hid it under his cap^Λ Then the hawk flew off in a great rage^Λ The little bird was safe^Λ

ADAPTED FROM FRANCES HODGSON BURNETT

10

Don't stands for *do not*.

Doesn't stands for *does not*.

You would not say, "Clara *do* care," or, "Clara *do not* care. *Don't*, which stands for *do not*, is just as absurd. We say, "Clara *does* care," and, "Clara *doesn't* care."

In the following sentences, show that *don't* and *doesn't* are used correctly by telling what each stands for:

1. He <i>doesn't</i> care.	3. <i>Doesn't</i> she know?
2. They <i>don't</i> care.	4. <i>Doesn't</i> it matter?

Make ten sentences, using *don't* correctly, and ten using *doesn't* correctly.

11

Look at the picture on the opposite page. What is the matter? What has the little girl in her hand? What is she afraid of? Give her a name. What do you think the dog wants? Would he hurt the little girl? Give him a name.

Write a story about the little girl and the dog, telling what you think happened.

Be careful to begin your paragraphs correctly.

12

Turn back to the story of "Tatters" in Lesson 8. How many sentences are there in the first paragraph? Which sentence is the longest? Which is the shortest?

Turn to the last paragraph. Can you find a sentence that is shorter still? Which is the shortest sentence in the whole story? Which is the next shortest?

It is possible to make sentences very long or very short. We may even make a sentence of a single word, as: *Hush!*

1. When an officer in the army commands his soldiers to fire, he uses a sentence of one word. Write that word.
2. Write a sentence of two words about one of your classmates.
3. Write a sentence of three words about some animal.
4. Write a long sentence about the weather, or about something that you noticed on your way to school.

13

Suppose you say, "Pen is my desk the under." Do these words carry the meaning quickly and clearly? How can you change them so as to make them do so?

When we put words together to make a sentence, it is not enough to use all the words that are needed for the



From a carbon print by Braun & Co., New York

ANXIETY

meaning. We must put these words in the right order, or people will not understand quickly and clearly. What we have in mind to say — the thing that we wish to tell or to ask — is what is called a *thought*. The words that we speak or write carry this thought to the mind of the person who is listening or reading. So we must use all the words that belong to the thought, and we must use them in the order in which they will carry the thought most quickly and most clearly.

A group of words that expresses a complete thought is called a sentence.

Begin every sentence with a capital letter.

End every sentence with a punctuation mark.

Write five sentences, telling what you like to do in the autumn.

14

In our talking, we do not always wish to *tell* something. We may wish to *ask* a question, or we may *cry out* in pain or anger or delight.

I broke my doll to-day.

Which doll was it?

Oh! that is a pity!

These are three different kinds of sentences.

Mary *says* something that she wishes to tell Julia.

Julia *asks* something that she wishes to know.

Sally *cries out* because she feels sorry. She does not *tell* anything or *ask* anything.

There is a different punctuation mark for each of these three kinds of sentences.

After a sentence that asks a question always use a question mark.

After a sentence that cries out or exclaims always use an exclamation mark.

After every other kind of sentence use a period.

Turn to the story of "The Contented Old Woman" on page 55. In the last two paragraphs:

1. Which are the sentences that tell something?
2. What mark is used after each?
3. Which sentences ask a question?
4. What mark is used after each?
5. Are there any sentences that cry out or exclaim?
6. What mark is used after each?

15

THE LAZY SPINNER

Once there was a little girl who had learned to spin. One day while she was spinning, a prince came riding by, and when he saw how busy she was, he wanted to marry her.

Now this little girl was really very lazy, for if the least little knot came in her thread, instead of picking it out, she would cut off a long piece and throw it away.

Whenever the maid swept the room, she picked up all the pieces of thread and saved them. These she wove into cloth and made herself a fine dress.

One day the prince asked the little girl why her maid wore such a lovely dress. So the little girl told him that it was made from the threads that she had thrown away.

Then the prince sat still for a long time and thought. If he married the little girl, she might waste half his kingdom, but if he married the maid, she would always be a

lesson to his people. So he chose the maid for his princess, and the poor little girl had to spin and spin for her living.

ADAPTED FROM GRIMM

Write this story in your own words for your aunt or some one else who does not know it to read.

16

THE ELF AND THE DORMOUSE

Under a toadstool
Crept a wee elf,
Out of the rain,
To shelter himself.

Under the toadstool,
Sound asleep,
Sat a big dormouse
All in a heap.

Trembled the wee elf,
Frightened, and yet
Fearing to fly away
Lest he get wet.

To the next shelter —
Maybe a mile!
Sudden the wee elf
Smiled a wee smile,

Tugged till the toadstool
Toppled in two.
Holding it over him,
Gayly he flew.

Soon he was safe home,
Dry as could be.
Soon woke the dormouse —
“Good gracious me!

“ Where is my toadstool ? ”
Loud he lamented.
And that’s how umbrellas
First were invented.¹

OLIVER HERFORD

Learn this poem.

How little was the elf? How do you know? Was he
larger or smaller than the dormouse?

What does a toadstool look like? How is it like an
umbrella?

What does a dormouse look like? There is a funny story
of a tea party that a little girl named Alice had with the Mad
Hatter, the March Hare, and the Dormouse. You can read
it in a book called *Alice in Wonderland*.

If instead of a “wee elf,” it said “little” or “small,”
what would be the difference in meaning? Suppose it said
“crawled” instead of “crept,” what difference would it make?

What is the difference between “tugged” and “pulled”?
Which word shows harder work?

What is the difference between “toppled” and “fell”?

Look at the first letter in the first word of each of these
lines. What kind of letter is it?

Begin every line of poetry with a capital letter.

17

The Statement

Is the door open?
The door is open.

Do you find exactly the same words in each of these
sentences? Are the words in the same order? What differ-

¹ Copyright by Charles Scribner’s Sons; used by permission.

ence in meaning does the change of order make? Which sentence is a question? What punctuation mark is used after it?

The second sentence does not ask a question; it tells or states something. It is called a statement. What punctuation mark is used after a statement?

A sentence that tells or states something is called a statement.

After a sentence that tells or states something always use a period.

1. Write a question about each of the following things: rubber, chalk, hat, basket, knife.
2. Answer each in a statement.

18

PIT-A-PAT

Pit-a-pat lay on the warm rug before the fire. She was very pretty. Her soft gray fur shone like satin. She had a white tie under her chin. On each little foot she wore a spotless white shoe. Her eyes were green. Sometimes they were like little black slits. In the dark they shone like stars. She wore a blue bow. Her mistress liked her best in blue. She lay stretching her claws and burying them in the nice soft rug. Anyone near would have heard a low "P-rr, p-rr." Pit-a-pat was singing to herself in the firelight.

Tell where each sentence begins and ends in the story of Pit-a-pat. How do you know?

Tell about a kitten, or some other pet.

19

In the sentence, "The seal jumped into the sea," we use *into* because we are speaking of going from one place into another. In the sentence, "The seal swam about in the sea," we use *in* because we are speaking of being in the same place.

Show that the following sentences are correct:

He sprang into the boat. She lay in a hammock. The deer walked into a trap. They found the deer in a trap. I stepped into a puddle. The frog was in it.

Explain the difference in meaning between the following:

They danced into the room. They danced in the room. We walked into the wood. We walked in the wood. The boy jumped into the water. The boy jumped in the water.

Make five sentences using *in*, and five using *into* correctly.

20

Review

1. What punctuation marks have you studied this year?
2. When is each used?
3. What uses for capital letters have you learned?
4. How should a paragraph begin?
5. Make a statement about a fly.
6. Change it to a question.
7. Write sentences, using *two*, *too*, and *to* correctly.
8. Write sentences, using *doesn't* and *don't* correctly.
9. Write sentences, using *in* and *into* correctly.
10. Write from memory any stanza that you know.

21

The Question

Are you going down town?
What shall you buy?
Will you buy me a toothbrush?

After a sentence that asks a question always use a question mark.

Begin the names of persons with capital letters.

1. Ask a question about each of the following things: paper, picture, spelling lesson, bell, flag.

2. Make statements about the same things.

3. Change the following statements to questions:

The leaf is red.	Your pencil is broken.
It is raining.	The books are here.
It is twelve o'clock.	My pen is lost.

4. Change the following questions to statements:

Has Mary gone?	Did you take my knife?
Has the bell rung?	Does Jack like that desk?
Has Tom shut the door?	Are the books on the shelf?

22

Copy and punctuate the following sentences:

1. Have you heard this story
2. A man lay under a fig tree
3. A fig hung just above his mouth
4. He asked a boy to put the fig into his mouth
5. But he did not eat it
6. Why not

7. What do you think he asked next
8. Will you please move my jaws for me
9. Then he ate the fig
10. Was there ever a lazier man in the world

23



LOCAL SHOWERS

How many children are there in the picture? Where are they? How many of them are boys? Give each child a name. What is each doing? How does each feel?

Which one is having the best time?

Why is the picture called "Local Showers"?
Tell what happened.

24

The Exclamation

How that fire burns!

A sentence that cries out or exclaims is called an exclamation.

After a sentence that cries out or exclaims always use an exclamation mark.

1. Copy and punctuate the following sentences:

How it rains

Oh, how my head aches

What a bad pen you gave me

2. Change the exclamations given above to statements.

3. Make an exclamation about a cut finger; a box of candy.

4. Change the following sentences to exclamations:

I had a good time yesterday.

How many books have you?

25

There sometimes means *in that place*. Sometimes it begins a sentence and has no special meaning.

Their means *belonging to them*.

They're stands for *they are*.

In the following sentences, show that *there*, *their*, and *they're* are used correctly:

1. *There* are no flowers in *their* yard.
2. *They're* going to sow seeds.
3. *There* is a tree *there*.

Write from dictation:

The Smiths let *their* children keep rabbits. *There* is a hutch behind the barn. *They're* going to keep *their*

squirrel *there* too. *They're* all fond of *their* pets. *There* are pet rats in *their* barn and *they're* going to keep two dancing mice *there* too. Doesn't that seem strange?

26

The Command

Open the door. I open the door.

Which of these sentences tells some one to do something?
Which is a statement?

After a command use a period.

1. Give a command about a coat; a hat; gloves; water.
2. Make statements about the same things.
3. Ask questions about the same things.
4. Change the following sentences to statements:
Blow out the candle. Please help me.
Please find the book. Call Mary.
Please sweep off the steps. Lend me your ball.
5. Change the following questions to commands:
Will you make me a kite? Will you help me?
Are you mending my boat? Will you bake me a cake?
Will you save me a piece? Is he telling a story?
6. Write a statement on the blackboard; a question.
7. Write a command; an exclamation.

27

THE SPARROW'S WAY

There were once some foolish people who always did things the wrong way.

One day they tried to carry a long tree into the city. In those days every city had a wall around it. People could go in and out only through big gates here and there.

As these men were carrying the tree crosswise, it was too wide for the gate and would not go through.

"We must tear down the gate," they said.

Just then a sparrow flew through the gate, carrying a straw by one end so that it trailed behind in the air.

"Look at that wise bird!" they cried. "If we carry our tree as the sparrow carries the straw, it will perhaps go through the gate."

They did this and had no more trouble.

Tell this story in your own words.

Tell another story of some bird or animal that helped men, or showed them how to do something.

28

Copy and punctuate the following story. Make four paragraphs: two sentences in the first, two in the second, three in the next, and two in the next.

THE GOOD FAIRY

What do you think was in the garden \wedge It was a big pumpkin \wedge Tom wished to make a lantern of it \wedge Mary wanted pumpkin pie \wedge What did mother do \wedge She said she would be a fairy and grant both wishes \wedge How do you think she did it \wedge Dinner time came, and on the table was a pie and in the window stood a lantern \wedge How the children laughed to see them \wedge

29

Write from memory the story of "The Sparrow's Way."

Be careful to begin your paragraphs correctly and to punctuate each sentence properly.

30

In the sentence, "I went to school," *to* is used, because we are speaking of *going to* a certain place. In the sentence, "I was at school," *at* is used because we are speaking not of *going to*, but of *being at* a certain place. Do not use *to* for *at*.

Tell the difference in meaning between the following sentences:

1. We went to church.
2. You stayed at home.
3. Did you go to school?
4. Were you at school?
5. They came straight to our door.
6. I found them at our door.

NOTE. — *To* is never used before *home*.

Make five sentences using *at*, and five using *to* correctly.

31

Plurals

bat	boy	house	bee	monkey
bats	boys	houses	bees	monkeys

Read aloud the words which stand for one; those which stand for more than one. What letter makes the difference between them?

Suppose you wish to say that you have more than one brother, how do you change the name *brother* to make it mean that? How would you change *sister*? *shoe*? *tree*? *marble*?

A name that means only one is called a singular.

A name that means more than one is called a plural.

fish	glass	bush	crutch	tax
fishes	glasses	bushes	crutches	taxes

Which of these names are singular? Which are plural? How do these plurals differ from those in the first list?

To write the plural of a name add s or es to the singular.

Give the plural of *box*, of *couch*, of *moss*, of *class*, of *dress*.

1. Which names are plural in the following story? How do you know that they are plural?

2. Give the plural of each singular.

A dog and two cats went out walking. They saw three birds on a tree and many roses on a bush. They had to cross a little stream before they came to the town in which their masters had houses. As they stood on the bridge lapping up water with their tongues, a bee came along and stung all their noses.

32

The Possessive Singular

Ben's mother had made Tom a nice cake.

A little mouse found Tom's cake.

Mary's cat came creeping in.

Jack's dog barked and they both ran away.

Which words end in s? How are they different from plurals?

The mark before the s is called an *apostrophe*. Why is it used?

Whose is the mother? the cake? the cat? the dog?

In each case the apostrophe followed by the s shows who owns the thing that comes just after it. Names that are so written are called *possessives*.

To write the possessive of a singular name add an apostrophe and an s.

In the following groups of words name the possessives:

The pigeon's nest; the monkey's paw; the king's garden;
grandmother's knitting; Elsie's doll; Fluff's kittens.

In the following sentences tell which words are possessives and which are plurals:

1. The boy's hat was new.
2. The boys all had new hats.
3. All the girls admired the little girl's sewing.
4. Peter's speckled hen has nine chicks, and every chick's down is yellow.
5. The four other hens have not a chick among them.
6. Write a sentence, using a plural and a possessive, and tell which is which.

33

Copy and punctuate the following sentences:

It was still dark when Emma crept out of bed. Could she find the stockings. Here was Sally's. Here was Tom's. Here was her very own. What do you think she found first. It was a kodak. How pleased she was. She jumped up and down until she stumbled against something and hurt her foot. Can you guess what that was. It was a doll's carriage.

34

How is Christmas kept in this country? in Germany? in England? in any other country that you know? Describe the most interesting Christmas custom that you know.

Tell how you would trim a Christmas tree. Describe the most beautiful Christmas tree that you ever saw.

35

1. The little girl has a kind uncle.
2. The little girl's uncle gave her a doll.
3. The little girls have a kind uncle.
4. The little girls' uncle gave them dolls.

In which of these sentences are you reading about one little girl? In which about more than one little girl?

Is *girl* singular or plural? Is *girls* singular or plural?

The word *girls* is used in sentences 2 and 4. It is printed both times with an apostrophe to show to whom the uncle belongs. In 2 he belongs to one little girl; in 4 he belongs to several little girls. To show this, the apostrophe is placed *before* the *s* in 2, and *after* it in 4.

To write the possessive of a plural name ending in *s* or *es* add the apostrophe only.

Add the apostrophe where it belongs in the following sentences:

1. May \wedge s cat has two baby kittens.
2. All kittens \wedge eyes are blue at first.
3. The boy \wedge s cap is lost.
4. Boys \wedge caps are always getting lost.
5. They heard many horses \wedge hoofs on the road.

Write five sentences containing possessives.

36

Write from dictation, being very careful to put the apostrophe in the right place:

1. Most babies' eyes are blue.
2. Our baby's name is Ruth.
3. Lions' manes are heavy.
4. Our doctor's children are healthy.
5. All doctors' children should be healthy.

6. Dogs' tails were made to wag.
7. Our laundress's baby's foot is sore.
8. The princesses' crowns were smaller than the queen's.

37

WINTER NIGHT

Blow, wind, blow!
Drift the flying snow!
Send it twirling, whirling overhead!
There's a bedrooom in a tree
Where, snug as snug can be,
The squirrel nests in his cosey bed.

Shriek, wind, shriek!
Make the branches creak!
Battle with the boughs till break o' day!
In a snow cave warm and tight,
Through the icy winter night
The rabbit sleeps the peaceful hours away.

Scold, wind, scold,
So bitter and so bold!
Shake the windows with your tap, tap, tap!
With half-shut dreamy eyes
The drowsy baby lies
Cuddled closely in his mother's lap.

ADAPTED FROM MARY F. BUTTS

In this poem there are a great many *rhymes*. What is a rhyme? *Snow* rhymes with *blow*, *be* rhymes with *tree*. What other pairs of rhymes can you find in the poem? What other rhymes, not in the poem, can you find for *snow*? for *tree*?



What name should you give to this picture?

Who is the old man? Where is he? How many animals are there? What are they? How do you know?

Do they make a noise as they go? How can you tell?

Name all the things you can see in the sleigh or on the ground round about it. Why have some fallen?

Is the sleigh moving fast? Why do you think so?

What is the time of year? What kind of trees are in the background? Do you see anything else there?

Tell all that you see in the picture. Do not try to make a story about the old man. Tell only what you see in the picture itself.

Notice the difference in spelling between *than* and *then*. *Than* is always used after a word that means more or less of something, as: *taller than I*. *Then* means *at that time*, or *next*, as: *Then I went*.

Remember also that *as* must not be used instead of *than*. Say: I had rather do this *than* that. *As* is used after expressions like *as much, as well, as soon, as*: I like this *as well as* that.

Read the following sentences and show that *than, then, or as* is used correctly in each:

1. I had rather walk than ride.
2. I shall ride to the park, and then walk.
3. Tom came first, then Charles.
4. I have more milk than I need.
5. I was then happier than I am to-day.
6. Beat the eggs well, then add milk.
7. I'd as soon do this as that.
8. He can write as well as I.

Make five sentences using *then* correctly, five using *than*, and five using *as*.

40

Review

1. Write a question about a doll.
2. Change it to a statement.
3. Write a command about the moon.
4. Change it to an exclamation.
5. Punctuate the following, and tell whether each is a statement, a command, a question, or an exclamation:

What a fine shop

Stop

Here is a good book to read

Shall I buy it for you

6. Write a question, using the plural of the word *day*.
7. Write a statement, using the possessive of the word *doctor* and the plural of *horse*.

41

Direct Quotations

Where is my knife?

“Where is my knife?” said Charles.

Here is your marble.

“Here is your marble,” said Robert.

When the exact words of another are repeated, they are called a direct quotation.

1. Make a statement. Use it as a direct quotation.
2. Ask a question. Use it as a direct quotation.
3. Give a command. Use it as a direct quotation.
4. Make an exclamation. Use it as a direct quotation.

In which of the following sentences are quotations?

5. See that horse! “See that horse!” cried Kate.
6. The horse is here. “The horse is here,” said Ben.

42

“Is it snowing?” asked Jim.

“Oh! See it snow!” cried Mary.

“It is snowing,” said Tom.

“Let us make a snow house,” said Rose.

When we write a direct quotation, we use quotation marks (“) to show where it begins, and again (”) to show where it ends. Quotation marks are like pairs of tiny claws, always turned toward the quotation, as if to hold it in. Any punctuation mark needed at the end of the quotation must be placed *within* the quotation marks.

Enclose every direct quotation between quotation marks.

End a direct quotation that is a question or an exclamation with a question mark or an exclamation mark.

Separate a direct quotation from the rest of the sentence by a comma, unless a question mark or an exclamation mark is needed.

Begin every direct quotation with a capital letter.

Copy the following sentences:

1. "Has anybody seen my hat?" asked Bessie.
2. Alice said, "Which hat was it?"
3. "When did you wear it last?" asked Mother.
4. "I wore it yesterday," replied Bessie.
5. "What is the matter?" said Hugh.
6. "Bess has lost her hat again," grumbled Father.
7. "I saw it in the barn," said Hugh.
8. "Oh, do go and get it for me!" said Bessie.
9. "Shall I?" asked Hugh.
10. "You are a dear!" cried Bessie.

43

Be careful to separate the quotation from the rest of the sentence by some punctuation mark. When the quotation comes at the end of a sentence, put a comma before it, and punctuate it at the end as you would if it were not quoted. When the quotation comes at the beginning of the sentence, if the quotation is a question, use a question mark to separate it from the rest of the sentence; if it is an exclamation, use an exclamation mark; but if it is a statement or a command, use a comma instead of a period.

1. Make a statement. Use it as a quotation.
2. Ask a question. Use it as a quotation.

3. How many quotation marks are used in a quotation?
4. How are these marks turned?

Write the following sentences from dictation:

5. "Hullo!" said Jack.
6. Polly answered, "Hullo!"
7. "What a nice bird!" said Jack.
8. Polly answered, "Pretty Poll!"
9. "Are you hungry?" said Jack.
10. Polly answered, "Polly wants a cracker!"

44

THE CHEESES THAT WENT ALONE

A man of Gotham once went to the market to sell cheeses. As he went along, one of his cheeses fell from his bag and ran down the hill. "Can you run to the market alone?" said the man. "I will send the others after you;" and he set them all rolling down the steep, crooked hill.

When he came to the market, he could not find his cheeses, so he went about asking if any one had seen them.

"Who was to bring them?" asked one man.

"They were to come by themselves," answered the man of Gotham. "They were running so fast when they left me that they have probably reached the next town by this time."

He hired a horse and rode away to the next town, but to this very day he has not been able to find them.

What do you think of this story? Why couldn't the man find his cheeses?

Have you ever heard of any other person who was so foolish? Tell this story in your own words.

45

Write the following sentences from dictation:

1. "What do you want?" said the fish.
2. "My wife will not live in a hut," said the man.
3. "She shall have a castle," said the fish.
4. "What a nice castle!" said the man.
5. "But I want to be queen!" said his wife.
6. "My wife wants to be queen," said the man.
7. "Go home. She is queen," said the fish.
8. "But I want to make the sun rise." said the wife.
9. "My wife wants to rule the sun," said the man.
10. "Now she shall have nothing," said the fish.

46

When we speak of seeing something at some time in the past we say *saw*, as: I saw Mr. Green five minutes ago.

With *have*, or *has*, or *had*, we use *seen*, as: I have seen your cousin.

When we speak of doing something at some time in the past we say *did*, as: I did that long ago.

With *have*, or *has*, or *had*, we use *done*, as: I have done as you wished.

In the following sentences, show that each of the forms of *see* and *do* is correct:

1. I *saw* more flowers to-day than I *have seen* for a year.
2. He *did* as he *has done* often before.
3. *Had* you *seen* the dogs before you *saw* them yesterday?
4. I *did* only what you *have done*.

Make ten sentences, using *see*, *saw*, *seen*, and *do*, *did*, *done* correctly.

The Comma with Yes or No

It is not always enough to punctuate the end of each sentence. We often need a mark between the different parts of a sentence to make the meaning clearer.

The mark which is generally used to separate different parts of a sentence is called the comma.

1. Have you seen my book?
2. Yes, it is on the table.
3. No, I have not.

What mark stands after *yes?* after *no?* The comma is put after each to show that though a part of the sentence, it is separate from the rest of it.

If *yes* or *no* used in answer to a question stands at the beginning of a sentence, put a comma after it.

1. Ask a question about an owl. Answer it, using the word *yes*.
2. Ask a question about a fish. Answer it, using the word *yes*.
3. Ask about a hook. Answer, using the word *no*.
4. How should each of the following sentences be punctuated?

What a beautiful swan I exclaimed
Is he a wild swan asked Ellie
No he came from the park I answered
Watch him float along she cried
Have you seen him before I asked
Yes he was here yesterday she replied

5. Write a question and an answer using the word *no*.

48

Read again "The Cheeses That Went Alone," in Lesson 44. Write the story in your own words, to amuse some friend. Begin your paragraphs properly, and punctuate correctly.

49

The Comma in Address

1. Jack had my pencil.
2. Jack, had you my pencil?

The first sentence is a statement about Jack; in the second, Jack is spoken to. What punctuation mark shows the difference?

If the comma were not used, we should not know at once whether Jack was spoken to or not.

Begin the names of persons with capital letters.

If the name of a person spoken to or addressed is used at the beginning or end of a sentence, separate it from the rest of the sentence by a comma.

1. In which of the following sentences is a person addressed?
Tom, have you a ball?
Tom, come here.
Tom has a bat.
Here is your hat, Tom.
2. Ask a question of some one in the class, calling him by name.
3. Give a command to some one, calling him by name.
4. Make a statement to some one, calling him by name.
5. Call some one and make an exclamation.

6. How should each of the following sentences be punctuated?

Alice did you buy some figs asked Kate
I bought some this morning Kate replied Alice
Jack where did you see Harry asked Ned
No Harry was not here Ned replied Tom

50

When we speak of knowing something at some time in the past, we say *knew*, as: I always knew that.

With *have*, or *has*, or *had*, we use *known*, as: I have known this two days.

In the same way, we use:

blow, blew, blown
throw, threw, thrown
grow, grew, grown

In the following sentences, show that each of the forms of *know*, *blow*, *throw*, and *grow* is correct.

1. The wind *blew* harder to-day than it *has blown* at all.
2. I *have known* Ruth Johnson a long time, and I *knew* her parents.
3. We *had grown* vegetables long before we *grew* flowers.
4. *Have* you *thrown* away the gloves that I *threw* on the table yesterday.

Make five sentences for each of the words *know*, *blow*, *grow*, and *throw*, using the different forms correctly?

51

1. Rose, bring me your book.
2. Bring me your book, Rose.
3. No, Rose, you may not go.

Explain the commas in these three sentences.

If the name of a person addressed stands anywhere in a sentence except first or last, put a comma on each side of it.

In each of the following, include in the sentence the name of the person addressed, and tell where commas should be placed, and why:

1. Make a statement to some one in the class.
2. Call some one and ask a question.
3. Give a command to some one.
4. Make an exclamation.
5. Use the name of a person addressed in the middle of a sentence.

Punctuate the following sentences:

6. Yes Rose I took the book
7. What do you want Jack
8. Get your hat Alice and come with us
9. Ben cannot come George
10. No Kate I did not see your pin

52

Dates

My birthday is June 12.

Alice's party was on January 23.

George Washington was born February 22, 1732.

What does "June 12" tell? What does "January 23" tell? What does "February 22, 1732," tell?

The time when anything happens is called its *date*. A date may give only the year, or also the month and the day.

Begin the names of the days of the week and the names of the months with capital letters.

In writing a date, put a comma between the day of the month and the year.

1. Write the date of to-day.
2. Write the date of your birthday.
3. Write the date of last New Year's Day.

4. Read the following dates:

November 29, 1894. December 25, 1908.
April 19, 1775. July 4, 1774.

5. Write the following dates:

January third, eighteen hundred ninety-three.
August fifteenth, seventeen hundred eighty-six.
November twenty-fifth, nineteen hundred eight.

6. Write the following dates:

May 1 1909 October 31 1906
July 4 1911 February 14 1903

53

Description

Often when you wish to know about things, you ask some one to explain them. In this lesson you are to write about a saucer and a plate. Both of these are dishes, but they are different and are used in different ways. Tell what each looks like, so clearly that what you say about a plate will not do for a saucer.

Here is what a little boy wrote about a nail. Read it and see whether you can do as well or better. Notice where to write the name, and where to begin what you have to say.

A NAIL

A nail is long and thin. It has a flat head on one end and a sharp point on the other end. It is made of steel or iron. The best nail is the galvanized nail. It will not rust. A nail is used to fasten boards together.

54

THE LOST FISHERMAN

One day twelve men of Gotham went fishing. Some waded in the water and some stood on dry land. On the way home, one man said, "We have been near the water, and some of us have been in it. I hope no one is drowned."

"Let us count," said another man. "There were twelve of us this morning."

They all counted, but each man forgot to count himself. So each made the number eleven.

"Some one is surely drowned," they said. "Which of us is it?" They asked a man who was riding by on a horse to help them out of their trouble.

He laughed and said, "I will count you."

He struck the nearest man over the shoulders with his whip and said, "One!" Then he struck the next man and said, "Two!" So he went on striking them till he had counted twelve.

"God bless you!" they said all together. "You have found out that we are all safe!"

Is the story funny? What makes it so?

Tell the story in your own words.

Can you tell another funny story about some one who looked long for something he had all the time?

55

Abbreviations

In writing dates we sometimes shorten the name of the month and of the day of the week. Words that are shortened in this way are called *abbreviations*.

Sunday	Sun.	Thursday	Thurs.
Monday	Mon.	Friday	Fri.
Tuesday	Tues.	Saturday	Sat.
Wednesday	Wed.		
January	Jan.	September	Sept.
February	Feb.	October	Oct.
March	Mar.	November	Nov.
April	Apr.	December	Dec.
August	Aug.		

The names of May, June, and July are not abbreviated.

Put a period after every abbreviation.

1. Write the date of to-day. Abbreviate it.
2. Write the date of last Sunday. Abbreviate it.
3. Write the date of your birthday. Abbreviate it.
4. Read the following dates:

Oct. 27, 1895. Jan. 2, 1906. Aug. 23, 1792.

5. Abbreviate the autumn months; abbreviate the spring months; abbreviate the winter months.
6. Abbreviate the first day of the week; the third; the fifth; the last day.

7. Write the following dates; then abbreviate them:

August 27 1896	December 25 1867
April 1 1909	February 12 1865

56

1. *I am not going.* *I'm not going.*
2. *He is not going.* *He isn't going.*
3. *We are not going.* *We aren't going.*
4. *You are not going.* *You aren't going.*
5. *They are not going.* *They aren't going.*

Notice the italicized words in the sentences just given. In the second column are some shortened, or contracted, forms which are very commonly used in speaking. They are correct. Instead of them, careless and ignorant people often use *ain't*. This is a word which you had better not use at all.

In asking questions, you may use the following forms:

1. <i>Am I not going?</i>	
2. <i>Is he not going?</i>	<i>Isn't he going?</i>
3. <i>Are we not going?</i>	<i>Aren't we going?</i>
4. <i>Are you not going?</i>	<i>Aren't you going?</i>
5. <i>Are they not going?</i>	<i>Aren't they going?</i>

Make as many sentences as you can, using the shortened forms.

57

Write a story about something you did last Saturday. Give it a title. Begin the title with a capital letter, and if it contains more than one word, begin every word with a capital letter, except little words such as *a*, *the*, *of*, and *to*.

58

SNOW IN TOWN

Nothing is quite so quiet and clean
As snow that falls in the night;
And isn't it jolly to jump from bed
And find the whole world white?

It lies on the window ledges,
It lies on the boughs of the trees,
While sparrows crowd at the kitchen door,
With a pitiful "If you please!"

It lies on the arm of the lamp-post,
Where the lighter's ladder goes,
And the policeman under it beats his arms,
And stamps — to feel his toes;

No sound there is in the snowy road
From the horses' cautious feet,
And all is hushed but the postman's knocks,
Rat-tatting down the street;

Till men come round with shovels
To clean the snow away.

What a pity it is that when it falls
They never let it stay!

And while we are having breakfast,
Papa says, "Isn't it light?

And all because of the thousands of geese
The Old Woman plucked last night."

ADAPTED FROM RICKMAN MARK

What things have been covered by the snow? Why do the sparrows come to the door? Why does the policeman stamp to feel his toes? What does Papa mean when he talks about plucking geese?

Why are the lines in this poem grouped in fours? What are the rhymes in the first stanza? Write them in the order in which they come. Find all the rhymes in the poem.

Each line of poetry is also called a *verse*, and a group of lines is called a *stanza*.

How many lines make a stanza in this poem? Four is a very common number, but in some poems there are stanzas of two, three, five, six, eight, or more lines.

Learn the poem.

59

Lie is used in sentences like these:

1. I *lie* on the grass.
2. The book *lies* on the table.
3. If you are tired, *lie* down and rest.

Lay is used in sentences like these:

1. *Lay* the box on the grass.
2. He will *lay* the book on the table.
3. If the baby is sleepy, *lay* him down.

Notice that *lay* means *to make a thing lie*, or *to place it*.

Sit is used in sentences like these:

1. Father *sits* in an armchair.
2. *Sit* down in this rocking chair.
3. Let me *sit* on the porch.

Set is used in sentences like these:

1. *Set* the strawberries on the table.
2. She *sets* the child on her knee.
3. I will *set* the table.

NOTE.—*The sun sets* is a special use which must be learned.

In the following sentences show that *lie* and *lay*, *sit* and *set* are used correctly:

1. Our cat *lies* on the hearth rug all day.
2. *Lay* your cloak on the chair.
3. He *sets* his books in a row, and *sits* down before them to study.
4. Set little sister in a chair, and let her *sit* there.
5. I shall *lay* my work on the table. Please let it *lie* there until I come back.

Make five sentences for each of the words, *lie*, *lay*, *sit*, and *set*.

60

Review

1. Punctuate: Jennie asked Were you there Rose
2. Write Rose's answer, using the words *no* and *Jennie*.
3. Write the date of your own birthday.
4. Punctuate the following sentence, and add the day of the week: Yes Rose it rained on ——
5. Punctuate: Harry said to Jane I was born July 12 1903
6. What is a verse? What is a stanza?
7. Abbreviate: September, February, October.
8. Abbreviate: Tuesday, Wednesday, Thursday.
9. Write the following dates: January 13 1895 August 29 1907 Abbreviate them.
10. Write a stanza from memory.

61

Initials

Nathaniel Hawthorne. N. H.

Henry Wadsworth Longfellow. H. W. L.

The name of a person may be written in full, or it may be abbreviated, as you see in the names above. When the first letter of a name is used instead of the name itself, it is called an *initial*.

Write every initial as a capital letter and put a period after it.

1. Tell your given name; your family name; your initials.
2. Tell your father's initials; your mother's initials.
3. Write your whole name; your initials.
4. Abbreviate and punctuate the following dates:

August 26 1861
September 30 1892

October 18 1902
January 1 1904

62

Mrs. Charles L. White.

Mr. C. L. White.

Mr. and Mrs. Charles Lawrence White.

In speaking to a man whose name is Charles L. White, we should address him as Mr. White. If we were writing a letter to his wife, we should address it to Mrs. Charles L. White. *Mr.* and *Mrs.* are called titles of respect. They are abbreviations for the words *Mister* and *Mistress*.

Learn the following titles and their abbreviations:

Colonel	Col.	Doctor	Dr.
Lieutenant	Lieut.	Captain	Capt.

Put a period after every abbreviation.

1. Write your name with the title Miss or Master.
2. Write your mother's name with her title.
3. Write the name of your uncle with his title.
4. Write the name of your doctor with his title.

Punctuate the following sentences:

5. What is your name asked Mr Hobbs
6. Sam Taylor said the boy
7. Have you a mother asked Mr Hobbs
8. Yes she sews and I help her by selling papers said the boy
9. Capt Miles Standish sailed in the Mayflower

63

THE SYCAMORE CHILDREN

There was once a woman who was very sorrowful because she had no children. She went to the medicine man and asked him what she could do about it.

He told her to take as many pots as she could carry

and fill them with balls from a sycamore tree. She was then to leave the pots at home and go for a walk.

She did as she was told; and when she came back in the evening, she heard the sound of many voices in her house. She went in and found it full of children. The boys had been taking care of the cows, the girls had swept the floor and made everything tidy; and they were all singing and dancing together.

For a long time she lived happily with her children. Then one day she was cross with them and said, "You are not *my* children but only the children of the tree!"

They were sad about this and did not answer; but at night she came home and found the house empty. Her children had all gone back to the sycamore tree.

She went again to the medicine man and asked him, "What can I do? I have lost my children."

He said, "Go back to the tree and see whether you can get them again."

She took her pots to the sycamore and climbed up among the branches. But when she stretched out her hand to gather the little balls, they all put forth eyes and stared at her so hard that she could not move.

Her friends had to come and help her down, and she never went there again.

FROM AN AFRICAN FOLK TALE

What does a sycamore tree look like? You will find one in the picture on page 105. What is a medicine man?

Tell the story in your own words.

64

Put a period after every abbreviation.

Write every initial as a capital letter and put a period after it.

Write the words *I* and *O* always as capitals.

Write the following sentences from dictation:

1. Dr. A. J. Smith tells this story about his dog.
2. "Come here, Bob," said he.
3. "Yes, master," wagged the dog's tail.
4. "Do you want a cookie?" asked Dr. Smith.
5. The dog barked, "Yes."
6. "Here is a penny, Bob," said Dr. Smith.
7. Bob ran to the baker with the penny in his mouth.
8. He dropped it into the baker's hand.
9. "Here is a nice cookie, Bob," said the baker.
10. Then Bob took the cookie and trotted home.

65

The names of states and countries are often abbreviated.

The abbreviation of Ohio is the first letter; of Idaho, the first two letters; of Alabama, Arkansas, Delaware, Illinois, Indiana, Kansas, Nebraska, Nevada, Oregon, Texas, Wisconsin, Wyoming, the first three letters; of Arizona, Colorado, Connecticut, Massachusetts, Michigan, Minnesota, Mississippi, Montana, Oklahoma, Washington, the first four letters.

The following are peculiar, and should be learned: California, Calif.; Florida, Fla.; Georgia, Ga.; Louisiana, La.; Maine, Me.; Maryland, Md.; Missouri, Mo. Pennsylvania, Penn., or Pa.; Vermont, Vt.; Virginia, Va.

Names made up of more than one word are abbreviated by using the initials, as New York, N. Y.; District of Columbia, D. C.; Philippine Islands, P. I.; British Columbia, B. C.; United States of America, U. S. A.

Remember always to put periods after abbreviations.

EXERCISE

Write from dictation the abbreviations of the names of twenty states.

66

Letters

This is a letter that George Washington wrote when he was nine years old:

*Fredericksburg, Virginia,
April 20, 1741.*

Dear Dickey,

I thank you very much for the pretty picture book you gave me. Sam asked me to show him all the pictures; and I read to him how the tame elephant took care of the master's little boy, and put him on his back and would not let anybody touch his master's little son. I can read three or four pages sometimes without missing a word. Ma says I may go to see you and stay all day with you next week, if it is not rainy. She says I may ride my pony, Hero, if Uncle Ben will go with me and lead Hero. I am going to get a whip top soon and you may see it and whip it.

Your good friend,

George Washington

1. The first part of a letter is the *heading*. It is made up of two parts, (1) the name of the place from which you are writing, and (2) the date. Thus:

*Centerville, Ohio,
April 6, 1913.*

Find the heading in George Washington's letter.

In a city, another part is necessary. What is it?
This part is placed first in the heading, thus:

*1865 Beacon Street,
Brookline, Massachusetts,
April 6, 1914.*

Notice the capitals in both headings. Centerville and Brookline are the names of towns; Ohio and Massachusetts are the names of states; Beacon Street is the name of a particular street. So we use capitals in writing them.

Begin the name of a place with a capital letter.

Put a comma after the name of the street, the town, the state, and the day of the month; and a period after the year.

The name of the state may be abbreviated. It must then be followed by a period to show abbreviation, and by a comma.

2. The second part of the letter is the *greeting*. It is made up of the name of the person to whom the letter is addressed, together with *Dear* or *My dear*. Thus:

*Dear Richard,
My dear Mr. Arnold,
Dear Mother,*

The greeting should be followed by a comma.

The first word in the greeting and the name of the person addressed are written with capital letters.

Find the greeting in Washington's letter.

WRITTEN EXERCISE

1. Write a heading, and a greeting addressed to your teacher.

Write the following headings and greetings:

2. Hull, Ill., Jan. 7, 1913; the greeting to a cousin.

3. Milo, Wis., August 9, 1875; the greeting to your aunt.
4. Alma, Me., Oct. 14, 1886; the greeting to Dr. Lee.
5. 26 Broadway, New York, N. Y., September 4, 1905; the greeting to your father or mother.

67

When we speak of laying something in a place at some time in the past, we say *laid*, and also with *have*, or *has*, or *had*, we use *laid*.

When we speak of lying at a particular time in the past, we say *lay*, but when we use *have*, or *has*, or *had*, we say *lain*.

Remember that *lay* may be either of two words. It may be the word that means *to make lie now*; or it may be the form of *lie* that is used of some time in the past. We must tell by the rest of the sentence which it is. Which is it in each of the following sentences?

Lay your book on the table.

I lay in bed until eight o'clock this morning.

Learn these forms of the two words:

<i>Now</i>	<i>In the past</i>	<i>Action completed</i>
I lay it down	I laid it down	I have laid it down
I lie down	I lay down	I have lain down

In the following sentences, tell the meaning of each form of *lie* and *lay*:

1. *Lay* your hat on the chair; it will *lie* there untouched.
2. I *laid* my hat on the chair. It *lay* there safely.
3. I *have laid* my hat on the chair. It *has* often *lain* there safely.

Make five sentences, using correctly each different form of *lie* and *lay* given in this lesson, with such words as *before*, *yesterday*, *last night*, *earlier*, *this morning*, *a little while ago*.

68

The third part of the letter is the *body*, or *message*, which contains what you wish to say. Put the first word of the *message* under the last word of the *greeting*, and begin it with a capital letter.

The fourth part of a letter is called the *close*. There are many ways of writing it, for example:

For one of your family or some other person whom you love,

Affectionately yours,

For persons whom you respect but do not know well,

Sincerely yours,

For strangers or persons whom you know very slightly,

Yours very truly,

Begin the close with a capital and place a comma after it.

The fifth part of a letter is the *signature*. Begin it under the last word of the close.

Always sign your full name except in writing to your family or a friend; then you may use your given name alone, or even a nickname.

EXERCISE

1. Find the message, the close, and the signature, in Washington's letter.

Write the following closes and signatures:

2. Yours very truly Mary Allen

3. Yours sincerely Paul Taylor White

4. Very sincerely yours Alice Greene Adams

5. Yours affectionately Clarke

THE BLUEBIRD

I know the song that the bluebird is singing,
Out in the apple-tree where he is swinging.
Brave little fellow! the skies may be dreary,
Nothing cares he while his heart is so cheery.

Hark! how the music leaps out from his throat!
Hark! was there ever so merry a note?
Listen awhile, and you'll hear what he's saying,
Up in the apple-tree, swinging and swaying.

“Dear little blossoms, down under the snow,
You must be weary of winter, I know;
Hark! while I sing you a message of cheer,
Summer is coming and springtime is here!

“Little white snowdrop, I pray you arise;
Bright yellow crocus, come, open your eyes;
Sweet little violets hid from the cold,
Put on your mantles of purple and gold;
Daffodils, daffodils! say, do you hear?
Summer is coming, and springtime is here!”

EMILY HUNTINGTON MILLER

Who can describe a bluebird? When does he sing? What flowers are named in the poem? What are the earliest spring flowers that you know?

Tell in one sentence what the whole poem is about.

How many stanzas are there in this poem? How many verses are there in each stanza? Look at the last stanza especially to see whether it is different from the others.

How do the verses rhyme? Turn back to page 30 and page 91 and notice how the rhymes are placed there.

Give a rhyme not in the poem for *cheer*; for *throat*; for *eyes*; for *cold*.

Learn the poem.

70

Beside means *by the side of*, as: We sat *beside* the river.

Besides means *in addition to*, as: There were six *besides* ourselves.

Explain *beside* and *besides* in the following sentences:

1. Sit *beside* me.
2. There were two others *besides* myself.
3. There were many flowers *beside* the road.
4. There were violets and kingcups, *besides* many others.
5. An armchair stood *beside* the window.
6. *Besides* the arm chair, a table stood *beside* the window.

Make ten sentences using *beside* correctly, and ten using *besides*.

71

To-day imagine that you have been to a party at the house of some friend, and have lost there a locket, or a knife. Write a letter to that friend, asking whether such a thing has been found, and describe it so clearly that it will be known at once. Say also that you are on the point of going away for a visit. Give your friend your new address and ask that the lost article be sent there if it is found.

72

1. These roses *smell sweet*.
2. Your dress *looks pretty*.
3. She *seemed angry*.
4. The cloth *felt rough*.
5. This apple *tastes sour*.
6. The music *sounds beautiful*.

After words like *smell*, *look*, *seem*, *feel*, *taste*, and *sound*, use forms like *sweet*, *pretty*, and so on, just as if you said: These roses *are* sweet, The cloth *was* rough, and so on.

In the following sentences, supply a suitable word:

1. The water feels ____.
2. These pickles taste ____.
3. How ____ your cousin looks!
4. Our chimes sound ____ from a distance.
5. Do these violets smell ____?
6. Father seems ____.
7. Velvet feels ____ to the touch.
8. Does your apple taste ____?
9. That cake looks ____.
10. Do onions smell ____?

Make ten sentences, using such words as *beautiful*, *handsome*, *sweet*, *good*, *kind*, *cross*, *sour*, *unpleasant*, *harsh*, with words like *seem*, *feel*, *taste*, *smell*, *sound*, and so on.

73

What kind of tree is this? The little balls tell you.

What kind of birds are these? How do you know? How many of them are there in the picture? What are they doing? What is one of them carrying in his mouth? Does that tell you what time of year it is?

What is the little house on the tree? Why was it put there? Did you ever see a real one? Where? Who put it there? What kind of bird lived in it?

Write about the picture, and try to put into what you write all the interesting things that you have seen in it.

Be careful about beginning paragraphs and sentences and about punctuation.



Lauz.

THE BIRDS' HOUSE

74

Turn to the story of "The Sycamore Children," p. 95. Read it aloud, a paragraph at a time. Tell how you know where each paragraph begins. Then tell what kind of sentence each sentence is, and explain the punctuation mark.

75

In addressing an envelope, write the title and name of the person addressed across the middle of the envelope.

Write the street number and name below the name of the person, beginning a little farther to the right.

Write the name of the town a little below the street number and name, and a little farther to the right.

Write the name of the state a little below that of the town, and a little farther to the right.

For a country address, write below the title and name of the person addressed, the name of the post office, and then that of the state. If the person lives on a Rural Free Delivery route, add R. F. D. and the number of the route.

In writing to a person in another country, be sure to add the name of the country.

Do not use punctuation marks in addressing an envelope, except for abbreviations. Put periods after these.

Put the stamp in the upper right corner.

Address an envelope to a man who has a rabbit for sale; another to your teacher; a third to another friend. After the address is written, draw a square to show where the stamp should be placed.

76

Write a note to a man, asking him if he will sell you a rabbit. Tell him what kind of rabbit you wish to buy; the size; the color; about how much you wish to pay for it; and when and where you wish it sent.

Contractions

When a word is shortened to its initial or a few of its letters, it is called an *abbreviation*. An abbreviation ends with a period.

When a word is shortened by leaving out a letter or letters, it is called a *contraction*. An apostrophe is used in a contraction to show where the letter is left out, as *isn't* for *is not*.

In writing a contraction, use an apostrophe (') to show where the letter or letters are left out.

The contraction of *not* is *n't*.

Give the meanings of the following contractions: *don't*, *doesn't*, *isn't*, *hasn't*, *haven't*, *aren't*, *couldn't*.

The contraction of *will* is *'ll*.

Give the meaning of *I'll*, *you'll*, *he'll*, *we'll*, *she'll*, *they'll*.

The contraction of *have* is *'ve*.

Give the meaning of *I've*, *you've*, *we've*, *they've*.

EXERCISE

1. Give an abbreviation; a contraction.
2. Tell the meanings of the following contractions: *doesn't*, *don't*, *can't*, *he'll*, *she'll*, *I've*, *I'm*.
3. Give the contractions for the following words: *you will*, *we have*, *was not*, *they are*, *he is*.

Supply *don't* or *doesn't* in the following sentences:

4. He _____ know his lesson.
5. They _____ know where he is.
6. She _____ like to sew.
7. Jack _____ want this apple. _____ he eat apples?
8. _____ you know the way?
9. Never mind, it _____ matter.
10. We _____ find the letters.

THE BOASTFUL CATERPILLAR

Once upon a time a caterpillar went into a hare's house while the hare was away.

When the hare came back, he said, "Who is in my house?"

The caterpillar cried out in a loud voice, "I am the big, strong fighter! I crush the rhinoceros to the earth and trample the elephant under foot. There is nowhere so great a man as I!"

The hare went away, saying, "What can a small animal like me do against such a terrible fellow as that?"

On the road he met the hyena, and asked him to go and talk with the big man who had stolen his house.

The hyena went, and snarled, "Who is in the house of my friend, the hare?"

The caterpillar cried out, "I am the big, strong fighter! I crush the rhinoceros to the earth and trample the elephant under foot. There is nowhere so great a man as I!"

The hyena said, "I can do nothing against such a man," and went away.

Then the hare called in the leopard, and he growled, "Who is in the house of my friend, the hare?"

When he heard the words of the caterpillar, he said, "If he crushes the elephant and the rhinoceros, he will crush me." So he ran away as fast as he could.

Then the hare brought the rhinoceros, and he asked, "Who is in the house of my friend, the hare?"

When he heard the caterpillar, he cried out, "What! Can he crush me to the earth? I had better go away."

At last the hare brought the elephant. When he heard what the caterpillar had to say, his big legs trembled, and he trumpeted, "I don't want to be trampled under foot," and away he went.

A small, ugly frog hopped lazily by, and the hare told him about the big man in his house.

The frog flopped up to the door and asked, "Who is in the house of my friend, the hare?"

The caterpillar answered, "I am the big, strong fighter! I crush the rhinoceros to the earth and trample the elephant under foot. There is nowhere so great a man as I!"

But the frog was not frightened. He hopped nearer and said, "I have come, the strong man, the leaper! I can eat you up! Who are you?"

Then he who had held the house so long, whined, "Please don't hurt me! I am only the caterpillar."

At this, the animals who had come back to see what would happen, reached in and dragged the caterpillar out, and laughed at him for all the trouble he had given.

FROM AN AFRICAN FOLK TALE

Let this story be told by the class in dramatic form, seven children speaking for the seven animals, and one telling the story.

Its means *belonging to it*.

It's is the contraction for *it is*.

Whose means *belonging to whom*.

Who's is the contraction for *who is*.

Hers means *belonging to her*, and is not written with the apostrophe.

In the following sentences, explain each italicized form:

1. Her hat had *its* brim torn.
2. *It's* time to go.
3. *Whose* hat is this?
4. *Who's* there?
5. My hat is white, but *hers* is brown.

Write from dictation:

Whose book is this? *It's* mine. Mary says *it's hers*. Is *its* cover torn? *Whose* fault is that? *Who's* going to buy me another? *It's* time I had a new one. This one lost some of *its* pages long ago. *It's hers*, for it has ink spilled on *its* cover. *Who's* calling? *Whose* voice was that?

80

Review

1. Write this address as you would on an envelope:

Miss Mary Brown 7 Snow Street Bath Maine

2. Write an abbreviation; a contraction.

3. Give the meanings of the following contractions:

He'll, I've, haven't, we're.

4. Change the following forms to contractions:

Has not, he is, she will, can not, they have.

5. Punctuate the following sentence:

Jack asked Was Washington born February 22 1732

Answer Jack's question, using *yes* or *no* in the sentence.

6. Punctuate the following sentences:

You didnt take my letter said Paul

Im going to put a stamp on it said Frank

7. Punctuate the following verses:

Ferry me across the water

Do boatman do

If youve a penny in your purse

Ill ferry you

81

The Apostrophe

To write the possessive of a singular name, add an apostrophe and an s.

To write the possessive of a plural name ending in s or es, add an apostrophe only.

To write a contraction, use an apostrophe to show where the letter or letters are left out.

Punctuate the following sentences, noticing especially where the apostrophe must be used:

1. Hasnt Jacks father given him a pony
2. Yes but he doesnt go very fast
3. Wouldnt Jack rather have a bicycle like Bens
4. Jacks sister hasnt come home yet
5. They dont know when she is coming
6. Theyve brought Mr Reed a dog
7. Havent they told you yet
8. Whose cat is larger than Helens
9. I cant tell you, for I dont know
10. Why do people bob horses tails

82

Comma in Series

1. At the school bookstore you can buy tops, marbles, balls, balloons, and jacks.
2. Roses are red, pink, white, and yellow.
3. The children laughed, talked, danced, sang, and played.
4. The procession moved slowly, quietly, and solemnly.

In the first sentence there are five words that name the same kind of things, toys. Mention them. These words are all used in the same way in the sentence.

Three or more words of the same kind, used in a sentence in the same way, are called a *series* of words.

In the second sentence, there is a series of words giving the different colors of roses. What are they?

In the third sentence, there is another series. The words are all used in the same way, because they tell what the children did.

In the last sentence, there is another series, that tells how the procession moved.

Notice where the comma is used in these sentences.

Separate the words of a series by commas.

Write answers to the following questions, using a series of words in each case, and putting in commas to separate the words in each series:

1. What things have you in your desk?
2. What can you buy at the grocery store?
3. What games have you played this week?
4. What colors can you see in this room?
5. What kinds of work does a farmer do?

83

Separate the words of a series by commas.

Copy and punctuate the following sentences:

1. The farmer's wife had to cook bake and wash
2. She rubbed the clothes boiled them rinsed them starched them and hung them out to dry
3. The air was cool clear and sunny
4. For her cake she took flour sugar raisins cream eggs vanilla and baking powder
5. Then she made a soup of onions carrots and turnips
6. When the farmer came home the clothes were dry the cake was baked and the dinner was cooked

7. He said Yes Mother youve done as much work as Jack Phil and I all together

84

Write from memory the story of "The Boastful Caterpillar." Give the caterpillar's boast and tell how it frightened the different animals. Do not try to tell what they all said. Make your story short, but tell what happened in the end.

85

Write a note, asking one of your schoolmates to go somewhere with you this afternoon.

Use notepaper or cut your paper the proper size for a note. Make an envelope of the right size, fold your note and place it in the envelope. Address the envelope, using no punctuation marks except for abbreviations. Then mark off a square for the stamp.

86

BABY SEED SONG

Little brown brother, O little brown brother,
Are you awake in the dark?
Here we lie cosily, close to each other;
Hark to the song of the lark.
"Waken!" the lark says, "waken and dress you,
Put on your green coats and gay;
Blue sky will shine on you, sunshine caress you;
Waken! 'tis morning; 'tis May!"

Little brown brother, O little brown brother,
What kind of flower will you be?

I'll be a poppy, all white, like my mother;
 Do be a poppy like me.
 What! you're a sunflower? How I shall miss you
 When you're grown golden and high!
 But I shall send all the bees up to kiss you;
 Little brown brother, good-bye.

E. NESBIT

In this poem who is talking? Where?
 How many verses are in each stanza? Which verses rhyme?
 Name all the rhymes. Learn the poem.

87

Write a story about hanging May baskets, a flower hunt, a picnic in the park, or an excursion to some place. Try to find a title for your story that will make people wish to read it.

88

AS DEAR AS SALT

There was once a king, named Bulu, who had three daughters. One day he called the youngest to him and said to her, "Abuna, do you love me or not?"

She answered, "Father, I love you as you love gold!"
 "Good, my child!" said he.

Then he called the second and asked her, "Do you love me, Evosa?"

Said she, "Father, I love you as you love diamonds!"
 "Good, my child!" said he.

Then he called his oldest daughter, Kasa, and asked her.

"Father," she said, "I love you as you love salt."

"Away!" cried the king, "You are no daughter of mine!"

So Kasa wandered through the wide world until she came at last to the house of King Bixi. She went in and asked, "Will you take me into your service?"

"What can you do?" they asked her.

"I will wash the pots and pans," she answered.

"Very well," they replied.

So she washed the dishes and learned cooking, until she became a very good cook.

Why did Abuna say that she loved her father as he loved gold? Why did Evosa say that she loved him as he loved diamonds? Why did Kasa say that she loved him as he loved salt? Why was the king angry? Why did Kasa learn to cook? Do you think she ever returned home? How could she make her father know that salt was better than gold or diamonds?

Write an ending for the story, telling how you think it came out. Keep your paper.

Write from dictation:

Jim *doesn't* want to go, and I *don't* want to go alone. I'm not going. Aren't you? I *don't* know. There aren't many people *there*. Isn't it time? Couldn't you go with me? No, I *mustn't* go. If I *can't* finish my work, I *mayn't* go to-morrow. Once I did what Father *didn't* like. Wasn't I sorry? It's no use talking. I *won't* go! You *shan't* tease me into it!

90

Write about a door and a window, so clearly that what you say about the door will not do just as well for the window. Look at Lesson 53 to see how to write the title.

91

Be ready to read your ending for the story, "As Dear as Salt," and to tell why you made it come out as you did. Then read the following, which is the ending that belongs to it, and say whether this is better than yours. If so, why?

AS DEAR AS SALT (*Continued*)

One day, when King Bixi had a feast, he invited King Bulu to it.

"I will cook King Bulu's dinner," said Kasa.

"Good!" they answered.

She set to work and cooked the dish that she knew her father liked best of all; but she did not put into it even a single pinch of salt. Instead, she dropped into it a ring of gold and diamonds that he had given her.

King Bulu was very glad when he saw his favorite dish, but it tasted so bad that he could not eat it.

"What is the matter?" asked King Bixi.

"It is nicely cooked," he replied, "but it has no salt in it and I cannot eat it."

Then Bixi was very angry and sent for the cook. "Why have you put no salt in this food?" roared he.

"I have put into it gold and I have put into it diamonds, because I thought he loved them better than salt," said she.

Then King Bulu looked in the dish and found the

ring. As soon as he saw it, he knew that it was the one that he had given to his daughter. He took her in his arms and said, "Dear child, now I know how much you love me, for I cannot live without eating, and I have learned that I cannot eat without salt."

FROM AN AFRICAN FOLK TALE

92



Write a story about this picture. Are the little chicks frightened, or surprised, or merely puzzled? Is the toad afraid of them? What do you think happened?

First write the name of the story. Then tell it exactly as you think it happened.

93

Let us make a little play of the story, "As Dear as Salt."

Make three scenes:

1. All that happens before Kasa leaves home.
2. Her wanderings and her getting a place as cook.
3. All that happens at the feast.

In the first scene, let a number of the children be King Bulu's household.

In the second scene, let the other children make three or four groups of people to whom Kasa goes, seeking work.

In the third scene, let a few of the other children act as attendants on the two kings.

Use all the conversation of the story and add as much as is needed.

94

Write a letter to a friend about the end of the school year.

95

Make a list of all the stories that you remember in this year's work. Put crosses beside the three that you like best.

Let the class vote which three are best.

Give reasons for your choice.

96

Write from dictation:

"Do you know the story of Miss Betsy Barker's cow?" asked Mary.

"No, Mary," answered Ruth. "Tell me."

"Miss Betsy loved her cow very much. One day it fell into a lime pit."

"What's that?" asked Ruth.

"It's a hole from which men dig lime. The cow was soon saved, but the lime had taken off her hair. She came out all bare, cold, and sick."

"What a shame!" said Ruth.

"Miss Betsy cried when she saw the poor cow. Captain Brown told her the only thing was to make clothes for it. So Miss Betsy dried her eyes, thanked the Captain, and dressed it in a suit of dark gray flannel."

97

1. Explain the difference between *two, too, to*.
2. Explain the difference between *in* and *into*; *to* and *at*.
3. Explain the difference between *there, their, they're*.
4. Explain the difference between *then* and *than*; between *than* and *as*.
5. How do you use *do, did, done, see, saw, seen?*
6. How do you use *know, knew, known?* *blow, blew, blown?* *throw, threw, thrown?* *grow, grew, grown?*
7. Explain the difference between *lie* and *lay*; *sit* and *set*.
8. How do you use *lay, laid, laid*; *lie, lay, lain?*
9. Explain the difference between *beside* and *besides*.
10. Explain the difference between *its, it's; whose, who's; doesn't, don't*.

98

Write two paragraphs, telling what you think about King Bulu's daughters in the story, "As Dear as Salt," and one telling whether you like the King.

99

Review

1. What is a paragraph? How is the beginning of a paragraph shown?

2. What is a sentence? Give a sentence.
3. How many kinds of sentences do you know? Name them and tell how each is punctuated.
4. In what two ways is the apostrophe used?
5. Give examples of the different ways of making plurals.
6. What is a possessive? How do you make the possessive of a singular? of a plural?
7. Write sentences showing three uses of the comma.
8. What is a contraction? Make a list of all the contractions you know.
9. Name the parts of a letter, and tell how each should be punctuated.
10. What is a verse of poetry? a stanza? a rhyme?

100

GOD BLESS OUR NATIVE LAND

God bless our native land!
Firm may she ever stand,
Through storm and night:
When the wild tempests rave,
Ruler of wind and wave,
Do thou our country save
By thy great might!

For her our prayers shall rise
To God, above the skies;
On Him we wait:
Thou who art ever nigh,
Guarding with watchful eye,
To Thee aloud we cry,
“God save the State!”

SECTION III

Introduction

[To be used as the basis of a talk by the teacher]

We have all noticed that some people speak better than others, just as some are more tidy and have pleasanter manners. No one who goes with nice people likes to be dressed untidily, to have bad manners, or to make mistakes in speaking. To speak well is therefore very necessary. The best way to do this is to form the habit of speaking correctly.

This book gives us rules for speaking and writing as educated people speak and write, and helps us to practise them. We must learn the rules as perfectly as we can, but we must remember that constant practice in speaking properly is the only way to make it easy.

1

The Paragraph

THE OAK AND THE REED

Long ago, by the banks of a river, grew an oak tree. It was strong and tall. Its roots sank deep into the ground, and its great branches stretched far out in the sunlight. No matter how fiercely the wind blew, or how heavily the rain fell, the tree never bent its head.

At the foot of the oak, there grew a reed that bent its slender stem to every breeze that blew. Whenever the oak looked down upon the reed tossed about by the wind, it held itself stiffer than before.

One night, however, a storm swept over the land. The reed bent low, but the oak stood erect against the storm. When morning came, the great oak lay in the river, its strong roots torn from the ground, while the reed, unharmed, swayed on its slender stem in the morning breeze.

Tell this story in a few words.

How many paragraphs are there? How can you tell where each begins? This way of beginning paragraphs is called *indentation*. *In a composition, a paragraph is a group of sentences that belong together.*

Indent the first line of each paragraph.

Just as a composition is made up of paragraphs that belong together, so a paragraph is made up of sentences that belong together.

What does the first sentence in the first paragraph tell about? the second sentence? the third?

You see that the first paragraph is made up of three sentences, each of which tells a thought about the tree. They all belong together for this reason.

What does the second paragraph tell about? the third?

2

The Sentence

Just as paragraphs are made up of sentences, so sentences are made up of words.

A group of words that expresses a complete thought is called a sentence.

My writing book is on the desk.

Make a sentence about the blackboard; the map; a chair; a closet; a reading book; the ink; a blotter.

Begin every sentence with a capital letter.

A sentence that makes a statement is called a declarative sentence.

My ruler is lost.

End every declarative sentence with a period.

Write a declarative sentence about a house; a tree; a vine; a flower; the sky; some smoke; a reed; a storm; a river; a wind.

3

A sentence that asks a question is called an interrogative sentence.

Give a question about a pumpkin; a peach; some berries; corn; asters; grapes; autumn.

Change these questions to declarative sentences.

End every interrogative sentence with an interrogation mark.

1. What is a declarative sentence?
2. What is an interrogative sentence?
3. Write and punctuate correctly a declarative sentence.

Change it to an interrogative sentence.

4. Copy the following sentences, and write after each whether it is a declarative or an interrogative sentence:

Where did you find my ring?

I found it under the table.

4

Write the following sentences from dictation:

1. Have you ever seen our rabbits?
2. We have two white ones and a black one.
3. This one is mine, but that white one is Jim's.
4. Which do you like best?
5. That one is very tame.
6. One day we lost our rabbits.
7. Where do you think they were?
8. They were in the garden.
9. How did you ever find them?
10. Mary saw them when she was picking some beans.

5

ROBIN REDBREAST

Good-bye, good-bye to summer!
 For summer's nearly done;
 The garden smiling faintly,
 Cool breezes in the sun;
 Our thrushes now are silent,
 Our swallows flown away;
 But Robin's here in coat of brown,
 And scarlet breastknot gay.
 Robin, Robin Redbreast,
 O Robin dear!
 Robin singing sweetly
 In the falling of the year.

Bright yellow, red, and orange,
 The leaves come down in hosts;
 The trees are Indian princes,
 But soon they'll turn to ghosts;

The scanty pears and apples
 Hang russet on the bough,
It's autumn, autumn, autumn late,
 'Twill soon be winter now.
Robin, Robin Redbreast,
 O Robin dear!
And welaway! my Robin,
 For pinching days are near.

The fireside for the cricket,
 The wheat-stack for the mouse,
When trembling night-winds whistle
 And moan all round the house;
The frosty ways like iron,
 The branches plumed with snow;
Alas! in winter dead and dark,
 Where can poor Robin go?
Robin, Robin Redbreast,
 O Robin dear!
And a crumb of bread for Robin,
 His little heart to cheer.

WILLIAM ALLINGHAM

What month of the year does this poem tell about? Why do you think so? How many kinds of birds does it mention? What do you know about each?

What does it say about the leaves? How many different colors have you noticed in autumn leaves? Why are the trees called "Indian princes," and how will they turn to ghosts? Have the apples and pears been gathered? What color is "russet"? What does "welaway" mean?

Have you ever seen a cricket? What was it like? What does "The wheat-stack for the mouse" mean? How are "the frosty ways" like iron?

Is there anything that you do not understand in the poem? If so, ask about it.

A number of lines or verses grouped together to make up one part of a poem is called a stanza.

How many lines are there in a stanza in this poem? Learn the first stanza.

6

If we wish to speak or write well, we must learn to notice things carefully. We notice many things without trying to do so, but usually not carefully enough to be able to tell all about them a few minutes later.

Did the last man you saw before entering school wear a mustache or not?

What was the color of the last horse you saw? What was the color of his feet? Were they colored just alike? What was the color of his face?

Close your eyes, and tell how many windows there are in this room. See if you are right.

Form the habit of noticing the size and shape and color of things, how they move, and what sounds they make, so that when you tell other people about them, they may know exactly what you are talking about.

1. I know an animal so big that many children could ride on his back. He has four great heavy legs, big ears, little eyes, and a little tail. From his head dangles a thing like a long, thick tail, with which he picks up his food. He has long white tusks, but when he is kept in a park or a circus, his tusks are often sawed off to keep him from hurting people with them. His skin is gray and full of wrinkles. What animal is this?

2. Who knows the name of a bird that is taller than a man? It has a very long neck and legs, and its body is covered with

beautiful feathers, sometimes black and white, and sometimes gray. It cannot fly; but it can run so fast that people sometimes say of a good runner, "He is as swift as an _____."

3. Tell about a giraffe; an alligator.
4. Who can think of some other wild animal and tell about it so that the class will guess what it is?

7

A sentence that gives a command is called an imperative sentence.

End every imperative sentence with a period.

For the word *I* always use a capital letter.

Make an imperative sentence about a key; the door; a broom; a tie; a bow; a blind; a string.

Change these to interrogative sentences.

Change these to declarative sentences.

1. What is an imperative sentence?
2. Write an imperative sentence, punctuating it correctly.
3. Copy the following sentences, and write after each what kind of sentence it is:

Study your spelling.

I shall study my spelling.

Shall I study my spelling?

8

Copy and punctuate this story. Make three paragraphs. In the first, put all the sentences that describe the place where the writer was; in the second, all that tell how he tried to think what the sound was; in the third, all that describe the sound and tell what it was. After you have copied it, think of a title for the story.

I was once standing at five o'clock in the morning in a wood by an old castle. Through the empty windows of the old building I could see the sky already pale with the coming dawn. Suddenly I heard a faint sound. What could it be in that lonely wood? Was it the wind? The leaves on the trees were still. At first the sound was very soft, like many voices whispering. Soon it grew clearer and shriller, more like a piping. Then I knew that among the trees the birds were stirring in the dawn.

9



Write about the little wooden soldier and his voyage in the boat. Think of the accidents that might have happened to him, and choose the most interesting for your story.

10

There are some words which are often used wrongly. The way to learn these is to say and write them correctly again and again.

For example:

I sing, shows the *present time*.

I sang, shows *past time*.

I have sung, shows *completed action*.

<i>Present time</i>	<i>Past time</i>	<i>Action completed</i>
begin	began	have, has, had begun
drink	drank	have, has, had drunk
ring	rang	have, has, had rung
swim	swam	have, has, had swum

Make sentences, using all these words to show *present time*, *past time*, and *action completed*. Use with them such words as *now*, *to-day*; *yesterday*, *last night*, *last week*; and *already*, *just*, and so on. Use *have*, *has*, or *had* to show action completed.

11

A sentence that makes an exclamation is called an exclamatory sentence.

If a sentence has in it an exclamatory word or group of words, put an exclamation mark after these words, and end the sentence with a period or a question mark.

Alas! I must go.

For pity's sake! what are you doing?

But if the whole sentence is an exclamation, we may put an exclamation mark at the end and a comma after the exclamatory word or group of words.

Alas, I must go!

For pity's sake, what are you doing!

1. What is an exclamatory sentence?
2. When a word or group of words is exclamatory, how do you punctuate the sentence?
3. When the whole sentence is an exclamation, how do you punctuate it?
4. Write ten exclamatory words or groups of words.
5. Write a sentence with an exclamatory word in it, and punctuate it in two ways.

12

Punctuate the following sentences:

1. How I love picnics
2. Come here at once
3. Hurrah for Hanson
4. Run Run
5. What a goose you are

Punctuate the following sentences, using a comma after the exclamatory word or words.

6. Oh don't touch that
7. Hurry there's a fire round the corner
8. Dear me it is bedtime already
9. Look the sky is as red as fire
10. Whoa Dobbin

In the sentences as you have written them, which are the exclamatory words and groups of words?

13

Birds sometimes *sing*, sometimes *twitter*, and sometimes *chirp*. Can you tell the difference between these three sounds?

Tell what animals make the sounds named by the following words: *purr*, *bark*, *mew*, *whine*, *grunt*, *squeal*, *squeak*, *hum*, *buzz*, *neigh*, *howl*, *chatter*, *roar*, *whinny*, *squawk*, *quack*, *cackle*, *crow*, *whistle*.

Try to think of more than one kind of animal that makes each sound. Are the sounds that are called by the same name but made by different animals alike? If we are writing about a sound made by an animal, there is usually one word that is better than any other for the sound we mean.

Walking, running, skipping, hopping, are words that name different kinds of movements.

1. Make a list of the different ways a horse moves.
2. How many different words can you find for the different ways in which the following animals move: a snake, a worm, an alligator, a robin, an eagle, a fly, a fish, a turtle, a frog?
3. How many animals can you name that hop?
4. What noises does a locomotive make?
5. What sounds does the wind make?

14

Begin all names of persons and all names in titles with capital letters.

Begin the word God and all names used for God with capital letters.

Begin all names of places with capital letters.

Copy the following sentences, and be ready afterward to tell the reason for each capital letter used in them:

1. King George is called King of England and Emperor of India.
2. His wife is Queen Mary.
3. Abraham Lincoln was President of the United States.
4. I saw Doctor Reed, Captain Gray, and Corporal Brown at the station.
5. Have you heard of a poet called Robert Browning?

6. He lived in the city of London, and afterward in Florence, which is in Italy.
7. Another name for God is Jehovah.
8. New York is the largest city in America.
9. Have you heard of Admiral Dewey, who won the battle of Manila?
10. Do you know General Wood of Washington?

15

GULLIVER IN LILLIPUT

[Gulliver was shipwrecked but saved himself by swimming ashore in a strange land. This is a part of his account of what happened to him.]

I could not see any signs of houses or people. I was extremely tired; and with that, and the heat of the weather, I found myself ready for sleep. I lay down on the grass, and when I awaked it was just daylight.

I tried to rise but was not able to stir. My arms and legs were strongly fastened on each side to the ground. My hair, which was long and thick, was tied down in the same manner. I likewise felt several slender cords across my body. I could only look upwards. The sun began to grow hot, and the light hurt my eyes.

I heard a confused noise about me but could see nothing except the sky.

In a little time I felt something alive moving on my left leg, then over my breast, then almost up to my chin.

I bent my eyes downward as much as I could and saw that it was a little man not six inches high, with a bow and arrow in his hands and a quiver at his back. I felt at least forty more following him.

I roared so loud that they all ran back in fright; and some of them, as I was afterwards told, were hurt in leaping from my sides to the ground.

I struggled to get loose and at last was able to break the strings and wrench out the pegs that fastened my left arm to the ground. At the same time I loosened my hair a little so that I could turn my head about two inches. In an instant I felt more than a hundred arrows in my left hand. They pricked me like so many needles, and I fell a-groaning with pain.

ADAPTED FROM JONATHAN SWIFT

Would the little men, who were about six inches high, be as tall as a robin, or as a squirrel sitting up, or how tall? How long were their bows and arrows? Can you think of anything that would be about as big as their hats? as their shoes?

What animals would be about the size of their horses? of their dogs?

How big would one of their towns be? How large would the houses be?

What things would surprise you if you suddenly found yourself in such a country?

Tell the story in your own words.

16

The story goes on to tell how Gulliver became friendly with the little people, and how they brought him food and drink.

Write two paragraphs about the food and drink they gave him. In the first, tell how large the roasts of beef and mutton and the loaves of bread were. In the second, tell how you suppose they gave him drink.

Keep your paper.

17

Copy and punctuate the following story, making three paragraphs: (1) how Patty was going to market; (2) what she was going to buy; (3) what happened to her:

POOR PATTY

Patty was going to market to sell her pail of milk. She walked along the road with her pail on her head. She was busily thinking what she should do with the money. What do you suppose she meant to buy? She planned to buy a new pink dress and a beautiful hat with feathers. How all the girls would envy her! What fun it would be to toss her head as she went by. At this moment she gave her head a toss. Down came the pail and spilled all the milk. Then she cried and cried. But all her crying would not put the milk back into the pail.

18

When we mean that we *are going to* do something at some future time, we say:

I <i>shall</i>	You <i>will</i>
We <i>shall</i>	He, she, it <i>will</i>
	They <i>will</i>

In questions, we use the forms we expect in the answer. For the simple future we use:

<i>Shall</i> I	
<i>Shall</i> we	<i>Will</i> he, she, it
<i>Shall</i> you	<i>Will</i> they

Notice that with *you* we say in questions:

Shall *you* when we mean *Are you going to*;
Will *you* when we mean *Are you willing to*.

Make ten sentences, using *shall* and *will* in questions and in statements.

19



What is on the gate post? Who put it there? Does the boy know what it is? Is he frightened? Why is he running? Is it moonlight, or starlight, or neither? How would the trees look in the darkness?

Write a story about the boy. Give him a name, tell how he came to be out, what he was doing, and everything interesting that happened. Find an interesting title.

20

Review

1. What is a paragraph? How is it indented?
2. What is a sentence?
3. Write a declarative sentence about your desk.
4. Write an interrogative sentence about an orange.
5. Write an imperative sentence about a door.
6. Write an exclamatory sentence about the rain.

7. What uses have you learned for capital letters?
8. Ask a question with *shall you* and answer it.
9. Ask a question with *will you* and answer it.
10. Give the forms that show completed action for *swing* and *sink*.

21.

Take the paper that you wrote, telling how the little people gave Gulliver food and drink, and be ready to read it aloud. Ask your teacher to read this part of Dean Swift's book to you. Did you tell any part of the story better than he told it in his book? Show which is the better and why.

22

Guess the names of the fruits in the following paragraphs:

1. There is a fruit that grows in the South. The tree is broad and low, with glossy leaves; and among these dark green leaves hang golden balls of fruit. The fruit has a thick peel, and when this is taken off, the fruit can be separated into many pieces, each covered with a very thin skin. This skin is full of juicy pulp.

2. In my garden there is a tree that bears small, round fruits hanging in clusters of two or three on long slender stems. They have a thin, shiny skin, sometimes red and white, sometimes a bright red in color. In the fruits are hard, round stones.

Tell about some fruit and let the class guess its name.

23**Subject and Predicate**

1. Mary *runs*.
2. Mary *has broken her doll*.

Each of these sentences makes a statement about Mary. Which word in the first sentence does this? Which words in the second do this?

1. *Is Henry running?*
2. *Has Henry lost his knife?*

Each of these sentences asks a question about Henry. Name the words in each sentence which ask the question.

1. *What a good little girl Mary is!*
2. *How fast Henry runs!*

Each of these sentences makes an exclamation. Name the words that make the exclamation about Mary. Name the words that make the exclamation about Henry.

Stating, asking, and exclaiming, are three different ways of saying something, that is, of using sentences to express thought.

Each of these sentences is made up of two parts: the part that tells the person or thing something is said about; and the part that tells what is said about that person or thing.

The part of the sentence about which something is said is called the subject.

The part of the sentence that says something about the subject is called the predicate.

In each of the following sentences, underline the subject, and then name all the words that belong to the predicate:

1. Tommy has told us a riddle.
2. I like to guess riddles.
3. This riddle is hard.
4. Did Sally really guess it?
5. How clever she is!
6. Helen talks a great deal.
7. Tom and Harry are late to school nearly every morning.
8. Are roses in bloom now?
9. Has any one seen my pencil on the floor?
10. How still the night is!

24

What are the two parts of a sentence?

Read the following sentences:

1. John ran.
2. My dear little brother John ran to school this morning.

What is the subject of the first sentence? the predicate?

Does the second sentence still tell about John? Does it still say he *ran*?

In the second sentence, there are several other words that *belong with John* to show that the sentence is not a statement about any boy named John but about a particular boy John who is called here, "My dear little brother John." Then the subject of the second sentence is not merely *John*, but all the words that belong with John. Name them. How many words, then, are there in this subject?

In the same way, the predicate of the second sentence tells not merely that John *ran*, but when and to what place he ran. All these words belong together in the predicate. Name them. How many words are there in this predicate?

Both subject and predicate may consist of a single word each, or of many words used together.

EXERCISE

In the following sentences, underline all the words that make up each subject; then read each subject and predicate separately:

1. Has Tom lost his book?
2. A large, red book is on the library table.
3. Some people are in the library.
4. What foolish boy has lost his book?

5. His mother will make him find the book.
6. Almost all kinds of apples are good to eat.
7. The large, red, ripe apples are the best.
8. The little boy gave an apple to his pony.
9. The foolish, idle little boy has not studied his lesson.
10. How quiet the old gray horse is!

25

THE CONJURER

When I am a man and can do as I wish,
With no one to ask if I may,
Although I'll play cricket a little and fish,
I'll conjure the most of each day.

The conjurer's life is so easy and grand;
He makes such superior jokes;
Oh, it's splendid to stand with a wand in your hand,
And puzzle relations and folks!

If eggs should be wanted, you turn to a friend
And draw two or three from his hair;
If a rabbit is wished, and his hat he will lend,
You wave, and behold, one is there!

To pound a gold watch into thousands of bits,
And restore it as good as before,
Is a life that beats even a Major's to fits —
Apart from the absence of gore. E. V. LUCAS

• How many of you have seen a conjurer do tricks? Who can describe the best trick he ever saw done?

What is an acrobat? Which had you rather see, an acrobat, or a conjurer? Why?

Name the rhymes in this poem, and tell how they are grouped.

26

1. John is running.
2. *My little brother John* is running.
3. My little brother John *is running fast along the garden walk.*

In the first sentence, we have a short subject and a short predicate. Name each.

In the second sentence, we have a longer subject, which contains several words that belong with *John*. Name the long subject.

In the third sentence, we have a much longer predicate, which contains several words that show *how* and *where* *John is running*. Name the long predicate.

Write each of the following sentences in two ways: (1) adding words to the subject to tell what kind of person or thing is spoken about; and (2) adding more words to the predicate to tell more about what the subject does:

1. Carlo barked.
2. How Jim laughed!
3. Did Grace go?
4. How grass grows!
5. Has Helen come?

27

What is the subject? the predicate?

1. Tom speaks.	3. How Tom speaks!
2. Who speaks?	4. Speak.

Name the subject and predicate in the first three sentences.

What kind of sentence is the fourth? As it consists of only one word, it cannot contain both subject and predicate.

Is *speak* the name of a person or thing? Is it the subject or the predicate?

A command or a request is always addressed to some person who is to carry it out. As this person is always thought of as *you*, the subject, *you*, is usually not expressed, and the predicate stands alone.

In the following sentences, name the subjects and predicates:

1. Tom comes here.
2. Come here, Tom.
3. Will you come here, Tom?
4. How Mary laughed!
5. Did you laugh, Mary?
6. Do not laugh, Mary!
7. Mary laughs all the time.
8. Did a poor old man come begging at your door?
9. How prettily the long grasses wave in the wind!
10. Please pass the bread.

28

Copy and punctuate this story. Write it in four paragraphs: (1) about the storm; (2) about the sparrow; (3) how Polly fed him and he went to sleep; (4) what happened in the morning:

WAS HE UNGRATEFUL?

It was a wild storm The wind rattled the blinds and the snow beat against the windows Polly opened the door a crack to peep out at the white world A gust of wind blew it open In came a whirl of snow Behind the door she saw a little sparrow lying on the rug In a moment it flew to the top of a picture It seemed very happy to be out of the storm Polly put some bread on

the window sill The sparrow ate the crumbs Then it turned itself into a fluffy ball and went to sleep for the night The next morning the sun shone warm The sparrow forgot Polly's kindness and flew out of an open window to join the army of little brown beggars to which it belonged Polly was very lonely all day

29

What do you notice first about the little girl? What has she in her arms? How are her shoes shaped? What are they made of? What kind of noise would they make as she walked? Do you think she could run very well? Her dress is black and her apron blue. Her arms are bare, summer and winter. Even when skating, she wears short sleeves. Can you see that she wears two caps? A little of her hair is left free in front to look pretty, but most of it is pinned up. The two caps are pinned together with two big balls and two plates of gold. She lives in Holland.

The wall is covered with shiny tiles, somewhat like those we have on our hearths, but blue and white in color.

Describe Mina and her cat.

30

Make sentences as in Lesson 10, using the different forms of the following words:

<i>Present time</i>	<i>Past time</i>	<i>Action completed</i>
blow	blew	have, has, had blown
grow	grew	have, has, had grown
know	knew	have, has, had known
throw	threw	have, has, had thrown
give	gave	have, has, had given
forbid	forbade	have, has, had forbidden



GIRL WITH CAT

Paul Hoekster

take	took	have, has, had taken
shake	shook	have, has, had shaken
ride	rode	have, has, had ridden
write	wrote	have, has, had written

31

Suppose that Alice asks Mary, *Where do you live?* and Mary replies, *This is my street.* If you wished to tell your mother exactly what they said, you might say :

“Where do you live?” asked Alice.

Mary answered, “This is my street.”

When the exact words of another are repeated, they are called a direct quotation.

What marks are used to show a direct quotation? Where are they placed? Do they turn the same way? Each turns toward the quotation, like little claws that hold it together.

Enclose every direct quotation between quotation marks.

Begin every direct quotation with a capital letter.

1. What is a direct quotation? How do you punctuate it?
2. Give a command. Use it as a quotation.
3. Write a question. Write it as a quotation.
4. Write an exclamation. Write it as a quotation.
5. Punctuate the following sentences:

Oh how tired I am

Oh how tired I am cried May

32

The words which tell who said what is quoted, may come before or after the quotation :

Mary said, “It is going to rain.”

“It is going to rain,” said Mary.

These words must always be separated from the quotation by some punctuation mark.

1. Ruth asked, "What game shall we play?"
2. Tom answered, "I should like to play soldiers."
3. Grace cried, "That is a stupid game!"
4. "What fun that will be!" cried Jack.
5. "I don't want to play soldiers," said Alice.
6. "Who knows another good game?" asked Tom.

In the first sentence, what punctuation mark separates the quotation from the rest of the sentence? Why is a comma not used to separate them in the last sentence?

In the third sentence what punctuation mark separates the quotation from the rest of the sentence? Why is a comma not used to separate them in the fourth?

When the quotation is a statement, a period is used after it when it stands last in a sentence, but a comma is used if it is followed by the words that tell who the speaker is.

End a direct quotation that is a question or an exclamation with a question mark or an exclamation mark.

Separate a direct quotation from the rest of the sentence by a comma, unless a question mark or an exclamation mark is needed at the place of separation.

1. Write a direct quotation ending with the words, *asked Tom.*
2. Write a direct quotation beginning with the words, *Ruth said.*
3. Make a list of words that might be used instead of *asked* or *said.*

Punctuate the following sentences:

4. Let us play store in the shed said Kate
5. Tom asked Who will come to buy

6. We will tell all the neighbors said George
7. What shall we sell asked Lucy
8. Kate said Mamma will let us have some crackers nuts and cookies
9. At this all the boys cried Hurrah for the store
10. They bought all the things and ate them up

33

What is the difference between a *group* of soldiers, a *crowd* of soldiers, a *company*, a *regiment*, and an *army*?

What should you call a large number of birds? of bees? of cattle? of sheep? Do we say a flock of cows? a herd of bees? a swarm of sheep?

In the same way other words must be used rightly. Even when we cannot say that all words but one are wrong, still there is nearly always one word which is better than any of the others for the place. We cannot write or speak well without forming the habit of finding always the best word.

A person may *look*, or *gaze*, or *stare*, or *squint* at a thing. What is the difference between these words?

Make a list of the different kinds of sounds made by bells, and tell the difference between them.

What things fall with a *rusile*? a *bang*? a *clank*? What noises do different things make, falling into water?

Make lists of words naming sounds; groups of persons or animals; kinds of motion. Make sentences using each word correctly.

34

Write about a lamp and a candle. Tell what they are so clearly that what you say about the lamp will not do just as well for the candle.

35

THE WORLD'S MUSIC

The world's a very happy place,
Where every child should dance and sing,
And always have a smiling face,
And never sulk for anything.

I waken when the morning's come,
And feel the air and light alive
With strange sweet music like the hum
Of bees about their busy hive.

The linnets play among the leaves
At hide-and-seek, and chirp and sing;
While, flashing to and from the eaves,
The swallows twitter on the wing.

The twigs that shake, and boughs that sway;
And tall old trees you could not climb;
And winds that come, but cannot stay,
Are singing gaily all the time.

From dawn to dark the old mill-wheel
Makes music, going round and round;
And dusty-white with flour and meal,
The miller whistles to its sound.

And if you listen to the rain
Where leaves and birds and bees are dumb,
You hear it pattering on the pane
Like Andrew beating on his drum.

The coals beneath the kettle croon
And clap their hands and dance in glee;
And even the kettle hums a tune
To tell you when it's time for tea.

The world is such a happy place
That children, whether big or small,
Should always have a smiling face,
And never, never sulk at all.

GABRIEL SETOUN

What are linnets? swallows? What birds can you name?
What kind of sound is a *croon*?

What two things does the writer tell us in this poem?

Usually four or six lines of poetry are grouped together in a stanza, but sometimes five or eight, or other numbers of lines, are so grouped. Find in this book a stanza of twelve lines.

How many stanzas are there in this poem? How many verses are there in each stanza? Which verses rhyme? Have you had any other stanzas that rhyme like these?

Learn stanzas 3, 6, 7, and 8 of the poem.

36

THE BEAN POLES OF BOPFING

At Bopfing the people used to plant many beans every year, so that they had great need of bean poles.

One day it came into the head of a wise fellow that it was all nonsense to go out into the woods and get bean poles every three or four years. He thought it would be better to plant the poles with the beans.

He told this plan to one of the town council, who agreed with him.

What do you think the councilors did? They made a law that as the forest was being injured by the loss of

so much wood, people should grow their bean poles along with their beans; and as poles that last a long time are the best, they decided to have them of steel. But what could they plant that would grow into steel poles? They thought about it for a long, long time, and finally they decided to plant a needle with every bean.

So every man of Bopfing planted a thousand needles side by side with his thousand beans. And they are still waiting for those needles to grow up into poles.

FROM A GERMAN FOLK TALE

Tell this story in your own words.

Do you remember another story of people as foolish as these?

37

In writing a conversation, begin a new paragraph whenever the speaker changes.

Copy and punctuate the following story; indent each paragraph:

THE HAPPY HARE

In a great forest there once lived a hare who had a fox for a friend. One day the fox noticed that the hare looked very happy. You seem very happy this morning, said the fox. I am happy. I have married the cat, said the hare. Then of course you are happy, said the fox. Not so happy as you think, answered the hare. Why not? asked the fox. Because she is cruel and her claws are sharp, answered the hare. Then you are unhappy, said the fox. Oh not so very unhappy. Our house was burned this morning and my wife with her sharp claws was burned with it, said the hare. What luck! Now I see why you look so happy, cried the fox.



Where is the little girl sitting? What is she waiting for? How do you know? Is there a hot fire in the chimney?

What is the little girl thinking about? What is the kitten thinking about? What do you suppose happened while they were waiting? What did the little girl say? What did the kitten do? What happened next?

Give the little girl and the kitten names. Think of a good title. Then write a story.

Make sentences as in Lesson 10, using different forms of the following words:

Present time

steal

freeze

choose

Past time

stole

froze

chose

Action completed

have, has, had stolen

have, has, had frozen

have, has, had chosen

see	saw	have, has, had seen
eat	ate	have, has, had eaten
beat	beat	have, has, had beaten
break	broke	have, has, had broken
draw	drew	have, has, had drawn
run	ran	have, has, had run
burst	burst	have, has, had burst

40

Review

1. What is the predicate of a sentence?
2. Write a question, and underline the predicate.
3. What is the subject of a sentence?
4. Write a declarative sentence with a subject of more than three words, and underline the subject.
5. What is a direct quotation?
6. Write an exclamatory sentence.
7. Write it as a direct quotation and punctuate it.
8. Punctuate the following sentences:

Where did you buy your skates asked Harry

Would you like to sell them asked Jack

How beautifully Harry skates said Anne

41

If your mother asks, "Are you ready to go out with me, Alice?" you may answer "Yes," or "No." Your answer means, "I am ready to go out with you," or, "I am not ready to go out with you." As it stands for a whole declarative sentence, it would be followed by a period, thus: "Yes." "No."

It is, however, more polite to add the name of the person who is speaking to you; so a better answer to the question,

"Are you ready to go out with me, Alice?" would be "Yes, Mother," or, "No, Mother." In this case, the *yes* or *no* is separated from what follows by a comma.

Sometimes, instead of using *yes* or *no* alone, you add a statement to it. Your father may ask, "Did you see the procession to-day?" You may answer simply, "No, Father," or you may wish to give him a reason why you did not see it, and say, "No, I was in school when it passed," or, "Yes, I was on Main Street when it passed." In this case, the *yes* or *no* must be separated from the rest of the sentence by a comma.

Put a period after *yes* or *no* when used alone in answer to a question.

If *yes* or *no*, answering a question, stands at the beginning of a sentence, put a comma after it.

1. Write two questions and then write the answer, *yes* to one, and *no* to the other.
2. Write the same answers, adding *Father* or *Mother*.
3. Answer the same questions, addressing other persons.
4. Ask a question and answer it, beginning, *No but I*.
5. Punctuate this sentence: Yes I really mean it

42

1. Has James a pigeon?
2. James, have you a pigeon?
3. Have you a pigeon, James?
4. Did you hear me, James, when I called you?
5. Yes, James, the pigeon is here.

What is the difference in punctuation between the first two sentences? How is *James* used in the second sentence?

What is the difference in punctuation between the second sentence and the third? Is there any difference in meaning?

What punctuation mark is used with *James* in the second and third sentences? Where does it stand in each sentence?

What punctuation marks are used with *James* in the fourth and fifth sentences? Why are there two in each sentence? How are they placed?

If the name of a person addressed stands first or last in a sentence, separate it from the other words by a comma.

If the name of a person addressed stands anywhere except first or last in a sentence, separate it from the other words by a comma on each side.

1. When is one comma enough to set off the name of a person addressed? When are two needed?
2. Address some one in a question; in a command.
3. If you were addressing two persons, should you put a comma after the name of each, or only after the last?
4. Write a question, addressing some one at the end.
5. Write an exclamatory sentence, addressing some one at the beginning.
6. Write a statement, placing the name of the person addressed near the middle of the sentence.
7. Write an imperative sentence, using the name of the person addressed near the middle of the sentence.
8. Write a question in the same way.

43

HOW GULLIVER CAPTURED THE FLEET

[There was war between the kingdom of Lilliput and an empire of other little people, separated from it by a channel about half a mile wide and from four to six feet deep. Gulliver heard that the enemy's fleet of fifty ships was lying in the harbor, and this is the way he helped the people of Lilliput:]

I gave orders for a great quantity of their strongest cable and their largest bars of iron. The cable was about as thick as string, and the bars were of the length and size of a knitting-needle. I trebled the cable to make it stronger, and for the same reason I twisted three of the iron bars together, bending the ends into a hook.

So I fixed fifty hooks to as many cables, and went down to the coast. I put off my coat, shoes, and stockings, and walked into the sea, about half an hour before high tide. I waded as far as I could, and swam in the middle about thirty yards, till I felt ground. I arrived at the fleet in less than half an hour.

The enemy were so frightened when they saw me that they leaped out of their ships, and swam to shore.

I then fastened a hook to the prow of each ship of the fleet, and tied all the cords together at the end. While I was busy with this, the enemy shot several thousand arrows, which stuck in my hands and my face and were very painful. I might even have lost my eyesight if I had not taken in my pocket a pair of spectacles and fastened them strongly upon my nose.

When I had fastened all the hooks to the ships, I took the knotted cables in my hand and began to pull. Not a ship stirred, for they were all held fast by their anchors.

So I let go the cords, and leaving the hooks fixed to the ships I cut with my knife the cables that fastened the anchors. Then I took up the cords to which the hooks were tied, and with great ease drew fifty of the enemy's largest men-of-war after me.

When they saw the whole fleet moving in order, and saw me pulling at the end, they set up a scream of grief and despair.

When I had got out of danger, I stopped awhile to pick out the arrows that stuck in my hands and face, and rubbed ointment in my wounds. I then took off my spectacles, and in about an hour waded through the channel and arrived safe at the royal port of Lilliput with my prize.

What is the meaning of *cable?* *trebled?* *prow?*

What should you think of a man who could pull our ships about in this way? What did the people of Lilliput think of Gulliver?

Tell the story in your own words.

44

Singular and Plural

1. I have one hen.	Jack has two hens.
2. Mary found an egg.	Dick found three eggs.
3. Alice has a pretty box.	Hattie has many boxes.
4. Have you seen my brush?	Here are some brushes.

When we speak of more than one hen, what do we say? of more than one egg?

A name that means only one is called *singular*; one that means two or more is called *plural*.

Are the following names singular or plural: *cat, dogs, trees, cart?*

Give the plural of *cow, horse, stick, rope.*

What letter is added to each of these to make it plural?

Most names form their plural by adding the letter *s* to the singular.

Some words form their plural in a different way. Look at sentences 3 and 4 above. What is the plural of *box?* What is the plural of *brush?*

What letters were added to these words to make the plural?

Give the plural of *bush*; the singular of *glasses*; the plural of *church*; the singular of *foxes*.

Names that end in *s, x, z, ch, or sh* form their plural by adding *es* to the singular.

1. How do names ending in *s, x, z, ch, or sh* form their plural?

2. How do most other names form their plural?

3. Change the following names to the plural: *fire, star, day, night, pen.*
4. Change the following names to the plural: *fox, moss, branch, bush, chintz.*
5. Change the following plurals to the singular: *faces, rushes, witches, losses, pins, pines, axes.*

45

Although Gulliver was very useful to the people of Lilliput, as we saw in Lesson 43, the Lilliputians became very anxious to have him leave their country. What reasons can you think of for this? Look at Lessons 15 and 21 again. Do they suggest any reasons? What others can you think of? After talking about the reasons in class, write them down in paragraphs, telling each reason as fully as you can.

46

Write the plural of *day*; of *key*; of *valley*; of *boy*; of *guy*. These plurals are formed by adding *s* to the singular.

Write the plural of *dray*; of *alley*; of *toy*; the singular of *ways*; of *turkeys*; of *joys*.

Names ending in *ay, ey, oy, or uy* form their plural by adding *s* to the singular.

But there are other names ending in *y* which form the plural differently. The plural of *lady* is *ladies*, of *pansy* is *pansies*, of *candy* is *candies*. These words, and others like them, change the *y* to *i* and add *es*. When we wish to make the plural of a name ending in *y*, we look at the letter before the *y*; if it is *a, e, o, or u*, we add *s* to the singular to make the plural; but if it is any other letter, we change the *y* to *i* and add *es*.

Names ending in *y*, except those in *ay, ey, oy, or uy*, form their plural by changing *y* to *i* and adding *es*.

Write the plural of *baby*; of *fly*; of *sky*; the singular of *cities*; of *berries*; of *buggies*.

Give the plural of *knife*; of *leaf*; of *loaf*; of *calf*. How is the spelling changed in the plural?

What is the plural of *roof*? of *safe*? In these two words the *f* is not changed. Some names ending in *f* and *fe*, change the *f* to *v*, others do not.

What is the plural of *child*? *man*? *mouse*? *ox*? *goose*?

These names form the plural, not by adding *s* or *es*, but in other ways which you all know.

Think of a word that forms its plural like *man*; like *goose*.

Deer, *sheep*, *fish*, are the same in the singular and plural.

1. Change the following names to the plural. Draw a light line under the letter before the letter *y*: *day*, *boy*, *key*, *toy*, *guy*, *turkey*, *ray*, *alley*.

2. Change the following names to the plural. Draw a light line under the letter before the *y*: *baby*, *daisy*, *berry*, *fly*, *lady*, *pony*, *penny*.

3. Write the plural of *gentleman*, *woman*; *tooth*, *foot*; *sheep*, *deer*, *fish*.

47

Write the following from dictation, remembering how to paragraph conversation:

WHEN KINGS ARE SCARCE

King George I of England once made a journey to his native kingdom of Hanover and stopped at a small village in Holland. Here he waited for a change of horses. He felt hungry and asked for two or three eggs. For these the price charged was a hundred florins. This would be about forty or fifty dollars.

“How is this?” said the King. “Eggs must be scarce here!”

"Excuse me, sir," replied the waiter. "Eggs are plentiful. It is kings that are scarce."

48

Write about a mitten and a glove so clearly that what you say about the glove will not do just as well for the mitten.

49

What is it that interests the cat and the kittens so much? Is it the books? the inkstand? the roll of paper?

What will happen next? Who will move first? Will anything be knocked over or spilled? Will the kittens get what they want, or will they be disappointed?

Tell a story about the kittens. Think first of an interesting title. Name the cat and the kittens. Tell where they were when they first saw the thing they are all looking at; tell what they did next; and tell what you think happened in the end.

50

Remember to say *Shall you?* when you mean *Are you going to?* and *Will you?* when you mean *Are you willing to?*

Say *I will* only when you mean, *I am willing or determined.*

Make ten sentences using *shall* and *will*.

Make sentences as in Lesson 10, using the different forms of the following words:

<i>Present time</i>	<i>Past time</i>	<i>Action completed</i>
lie	lay	have, has, had lain
lay	laid	have, has, had laid
sit	sat	have, has, had sat
set	set	have, has, had set
learn	learned	have, has, had learned
teach	taught	have, has, had taught
catch	caught	have, has, had caught



A FASCINATING TALE

Henriette Ronner

51

1. We found some acorns, walnuts, and chestnuts.
2. The ribbons were pink, white, blue, and yellow.
3. Birds twitter, chirp, flute, and sing.
4. The wagon moved heavily, noisily, and slowly.

In the first sentence, which words are used in the same way? in the second sentence? in the third? in the fourth?

How many of these words do you find in each sentence?

Three or more words used in the same way in a sentence are called a series of words.

Separate the words of a series by commas.

In the first sentence, what does the series tell about? A series need not be made always of the names of objects. It may be made of words that describe objects. In which sentence do you find such a series?

It may also be made of words that tell about doing things. In which sentence do you find such a series?

It may be made of words that tell how things are done. In which sentence do you find such a series?

Give a sentence having a series of words in it.

Punctuate the following sentences:

1. Roses are pink white red and yellow
2. The rain pattered down steadily heavily and noisily
3. Did you walk drive or ride your bicycle
4. All the dogs were barking yelping or howling
5. Mary her mother and her sister went to the picnic

Write a statement telling the colors in our flag.

Write a question about several kinds of flowers.

Write a command to Joe to bring you several things.

Write an exclamation, using a series of words to describe some noise.

52

Gen. J. K. Hazard.
Feb. 12, 1909.
Augusta, Ga.

In writing we often shorten words or *abbreviate* them. An *abbreviation* is a part of a word used for a whole word. If only the first letter is used, it is called an *initial*.

What do the following abbreviations stand for?

Pres.	Gov.	Maj.	Lieut.
Gen.	Col.	Sr.	Jr.

Give the abbreviations of the following titles:

Mister, Mistress, Doctor, Captain.

Begin the names of the days of the week and the months with a capital letter.

Write every initial as a capital letter.

Put a period after every abbreviation.

1. What is an abbreviation?
2. How must initials be written? Write your initials.
3. How are periods used with abbreviations?
4. Write the abbreviations of the days; of the months.
5. Write the following names, abbreviating the titles and using initials for the given names: President John Quincy Adams; General Robert Edward Lee; Mistress Charles Warren Smith, Junior; Doctor Charles William Grey.

53

1. Suppose some one came to your house and asked the way to your school. Tell him so that he could not miss the way.
2. Tell the way to the nearest candy store.
3. Tell the way to the best place to buy shoes.
4. Tell the way to the best place to have a picnic.

54

Letters

Barnstable, Mass.,
August 20, 1912.

My dear Mother,

I hope you are now well enough to go downstairs. I think of you every day, and wish I could see you.

We have a good bathing beach here, and Uncle George takes us in swimming every day. I am learning to swim and to dive.

Give my love to Father and the girls.

Your loving son,

Fred

How many parts are there in a letter? Name them.

Find the heading in this letter.

What is written in the first line? Why? Give a reason for the commas after *Barnstable* and *Mass.* Why is there also a period after *Mass*?

What is written in the second line?

What punctuation mark is used between the day of the month and the year?

Find the greeting. Where is it written? Which words begin with capital letters? How is the greeting punctuated?

In writing a heading, put a comma between the name of the town and the name of the state.

In writing a date, put a comma between the day of the month and the year.

Put a comma after the words of greeting in a letter.

Write the heading, the date, and the greeting of a letter, placing them correctly on your paper, and punctuating them correctly.

55

WYNKEN, BLYNKEN, AND NOD

Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe,
Sailed on a river of crystal light,
 Into a sea of dew.
“Where are you going, and what do you wish?”
 The old moon asked the three.
“We have come to fish for the herring fish
 That live in this beautiful sea;
 Nets of silver and gold have we!”
 Said Wynken,
 Blynken,
 And Nod.

The old moon laughed and sang a song,
 As they rocked in the wooden shoe,
And the wind that sped them all night long
 Ruffled the waves of dew.
The little stars were the herring fish
 That lived in that beautiful sea.
“Now cast your nets wherever you wish;
 Never afeard are we;”
So cried the stars to the fishermen three:
 Wynken,
 Blynken,
 And Nod.

All night long their nets they threw
 To the stars in the twinkling foam;
Then down from the skies came the wooden shoe,
 Bringing the fishermen home.

'Twas all so pretty a sail, it seemed
As if it could not be,
And some folks thought 't was a dream they'd dreamed
Of sailing that beautiful sea;
But I shall name you the fishermen three:
Wynken,
Blynken,
And Nod.

Wynken and Blynken are two little eyes,
And Nod is a little head,
And the wooden shoe that sailed the skies
Is a wee one's trundle-bed.
So shut your eyes while mother sings
Of wonderful sights that be,
And you shall see the beautiful things
As you rock in the misty sea,
Where the old shoe rocked the fishermen three:
Wynken,
Blynken,
And Nod.¹

EUGENE FIELD

Did you find out before you read the last stanza who Wynken, Blynken, and Nod were, and what was the wooden shoe? Until then what did you think they were? What is meant by their "sailing away"? What is meant by their "fishing"? What were the "herring fish"? Why were the herring fish not afraid of the nets? What really happened when the wooden shoe came down from the skies? What country does the wooden shoe make you think of? In the last stanza who is spoken to in, "So shut your eyes while mother sings"?

¹ Copyright by Charles Scribner's Sons. Used by permission.

56

In the letter in Lesson 54, what is the first word of the message? the last?

Where is the first word of the first paragraph written? Where should the first words of the other paragraphs be placed?

Find the *close*. What punctuation mark follows it?

Put a comma after the *close* of a letter.

Find the *signature*. Where is it written? Notice that no punctuation mark follows it.

Write the following parts of a letter in their proper places:

1. *The heading.* New Orleans La Jan 12 1909
2. *The greeting.* My dear —
3. *The body.* One sentence about this afternoon
4. *The close.* To suit the greeting
5. *The signature.* Your own name

57

Copy and punctuate the following story, making four paragraphs, one to tell the beginning, and one for each wish.

THE THREE WISHES

Three woodcutters once spent a rainy hour in wishing. The first man said I wish for twenty thousand chests full of gold and silver and diamonds. The second man said I wish all the leaves of the trees were paper and all the brooks ran ink. Then I'd make paper money out of them and buy all the treasures of the world. Can you do better than that Robert? No said Robert I must content myself with very little. I wish that you were my father. Henry and George were my uncle. Then all your gold and silver and jewels and money would be mine when you died.

FROM THE FRENCH



Write a story about the boys and the snow fort. Give each of the boys a name, and tell how the battle was fought and won.

Write from dictation the plurals in the following:

All the *princesses* had *boxes* full of *rubies*, *topazes*, and *sapphires*. With their *lords* and *ladies* they went riding on their *ponies* down the *valleys*. The *forests* were full of *monkeys*, *wolves*, *foxes*, and *deer*. In the *farms* they saw *sheep*, *calves*, *donkeys*, *turkeys*, and *geese*. As they rode they told *stories* and sang *ditties* about *elves* and *fairies*. You might hear the *hoofs* of their *horses* a long way off. They gathered *lilies* and *crocuses* among the

tall *grasses*. They passed a cave in which lived two *thieves* and their *wives*, who were the *enemies* of all good people. Toward evening they saw the *chimneys* of their *cities* through the *branches* of the *trees*, and with *cries* of joy they rode home.

60

Review

1. Write the question, *Have you been at the flower show?* as a direct quotation with the words, *asked Alice*, at the end.
2. Write an answer to the question, using *yes* and the name of a person spoken to.
3. Write, *Oh, you ought to have been with us!* as a direct quotation with the words, *said Alice*, at the end.
4. Write the plurals of *bouy*, *strawberry*, *bench*, *loaf*, *tooth*, *gentleman*.
5. Write a statement having a series of words in it.
6. Write these names, using abbreviations and initials: Colonel Albert James Smith Junior; Governor Zachariah Robert Snow.
7. Write the abbreviations for the months.
8. Write the abbreviations for the days of the week.

Punctuate the following sentences:

9. Let us get our skates Jack and go to the park said Rose
10. Yes Jack I have your cap coat and skates said Rose

61

What should be put on the envelope of a letter? What should be written first? Where should it be written?

What comes next? Where is it written? What next? What next?

Where should each line of the address begin? Is any punctuation needed in the address?

Write a letter inviting a classmate to spend next Saturday afternoon with you. Mention something pleasant that you are going to do.

Address the envelope. Draw a small square in the corner for the stamp.

62

THE TOAD AND THE ANT

One day a big black ant was carrying some rice to his uncle when a toad jumped in front of him and blocked his path.

The ant got angry and bit the toad, and the toad got angry and jumped on the back of a squirrel.

This made the squirrel angry. He ran up the leg of an elephant who stood near by, and bit his ear.

The elephant trembled with rage, and tore up a great rock that lay in his path.

What do you think happened then? The rock fell on the king's son, who happened to be standing in the path, and killed him.

The king was overcome with grief and anger. He had the rock brought before him and said, "Why have you killed my son?"

Write an ending to the story in this way: Tell how the rock throws the blame on the elephant, how the king sends for the elephant, the squirrel, the toad, and the ant, and each animal throws the blame on the animal that had made him angry. Then tell what the king decides and what he does.

In your story, make the king ask questions, and each of the others answer.

Keep your paper.

63

24 Bowen St.,
Providence, R. I.,

Nov. 4, 1913.

R. H. Swartz & Co.,
146 Washington St.,
Boston, Mass.

Dear Sirs:

I have read in your advertisement about a new toy train that runs by electricity on a circular track. I should like to know the size and the price of this train. Will you kindly send me a circular about it?

Yours very truly,

Manton Phillips

Point out the parts in this letter. Do we find a new one here? What do we call it? What do we write in the *address*? How is it punctuated?

The usual form of greeting in business letters is "Dear Sir:" or "Dear Madam:" for one person; "Dear Sirs:" for a firm. The usual punctuation after the greeting is a colon. The close is usually "Yours very truly." The signature should be your whole name.

Write all the parts of a business letter properly, using any heading and address you please.

64

In giving a quotation, the words which tell who said it need not always be placed at the beginning or at the end of the sentence. Sometimes it is better to put them neither before the quotation nor after it, but between parts of it.

"It is late," said Anne, "and we cannot go out."

Here, you see, the quotation is *divided*. Where are the quotation marks used?

When a quotation is divided, put quotation marks before and after each part of it.

When a quotation is long, it is often better to put only the first part of it into the sentence with the words that tell who is speaking, and write the remainder in separate sentences.

"It is late," said Anne. "We cannot go out now. Shall we have a game of checkers?"

When a quotation is made up of several sentences, we do not enclose each sentence in a separate set of quotation marks. We use only enough marks to show which words belong to the quotation, and we put them only where it is necessary to separate what belongs to the quotation from what does not.

The words that do not belong to the quotation are always separated from it by some punctuation mark. Put a comma before them, unless a question mark or an exclamation mark is needed; and a comma after, except when a period is needed because they stand at the end of a sentence.

"Hurrah!" said Jack. "To-morrow is a holiday. There will be no school, and we can play all day."

"Won't you come down to my house?" asked Tom. "We can play in the barn. It will be such fun."

Write the following sentences as divided quotations, using as the speaker in each the name of some child that you know:

1. The clouds are heavy and I am afraid that it will rain
2. If it should rain, could we not go to the party
3. On our way there let us buy a present for Jack
4. Copy and punctuate the following:

Bessie is at our house said Jane She is going home to-morrow
Are you sure she is going said Lucy At what time

65

WHEN GRANDPA WAS A BOY

“When Grandpa was a little boy, about your age,” said he
To the curly-headed youngster who had climbed upon his knee,
“So studious was he at school, he never failed to pass;
And out of three he always stood the second in the class.”

“But if no more were in it, you were next to foot, like
me!”

“Why, bless you, Grandpa never thought of that before!”
said he.

“When Grandpa was a little boy, about your age,” said he,
“He very seldom spent his pretty pennies foolishly;
No toy or candy store was there for miles and miles about,
And with his books straight home he’d go the moment school
was out.”

“But if there had been one, you might have spent them all,
like me!”

“Why, bless you, Grandpa never thought of that before!”
said he.

“When Grandpa was a little boy, about your age,” said he,
“He never stayed up later than an hour after tea;
It wasn’t good for little boys at all, his mother said,
And so, while it was early, she would march him off to
bed.”

“But if she hadn’t, maybe you’d have stayed up late, like
me!”

“Why, bless you, Grandpa never thought of that before!”
said he.

“When Grandpa was a little boy, about your age,” said he,
“In summer he went barefoot and was happy as could be;
And all the neighbors round about agreed he was a lad

Who was as good as good could be, except when he was bad."

"But, 'ceptin' going barefoot, you were very much like me."

"Why, bless you, Grandpa never thought of that before!" said he.

MALCOLM DOUGLAS

Do both the little boy and his grandfather speak in each stanza? Point out the lines in each stanza spoken by each. How can you tell by the punctuation where one stops and the other begins?

Do you like this poem or not? Give your reasons.

66

Turn back to Lesson 62, and read again the beginning of "The Toad and the Ant."

When some of the endings written by the class have been talked about, read that belonging to the story, which is this:

THE TOAD AND THE ANT (*Continued*)

Said the rock, "The elephant flung me along the road."

Then the king sent for the elephant, and asked him, "Why did you fling the rock and kill my son?"

The elephant said, "The squirrel flew up my leg and bit my ear and made me angry."

The king sent for the squirrel and asked him, "Were you angry too?"

"Yes," said he, "the toad jumped on my back."

"Why did you do that?" the king asked the toad.

"Because," said the toad, "the ant bit me."

"Why did you do that?" asked the king.

"Because," said the ant, "he stopped me when I was taking rice to my uncle."

"Both the ant and the toad are guilty," said the king. They tied the ant fast with a hair from a man's head; and so his waist is still very small. They beat the toad with a stinging nettle; and he is still warty all over.

FROM A HINDOO FOLK TALE

Is it true that the ant has a small waist? Is the toad warty? Do you suppose the person who made up the story was trying to explain these facts?

Have you ever read a story by Rudyard Kipling called "How the Camel Got His Hump"? Or one called "How the Rhinoceros Got His Wrinkled Skin"? They are printed in a book called *Just So Stories*.

67

"Dr. Jones spoke to me this morning," said Alice to me.

"Dr. Jones spoke to me this morning, and said 'How do you do, my dear?'" said Alice to me.

In the second sentence, Alice not only said to me that Dr. Jones spoke to her but she told me what he said to her.

To make it clear that she is repeating his words, another set of quotation marks is used, different from the others. These are called *single quotation marks* because a single mark, instead of a double, is used at the beginning and at the end of the quotation.

Enclose a quotation within a quotation between single quotation marks.

Use quotation marks and single quotation marks as they are needed in the following sentences:

1. Tommy said I heard puss say Meow! this morning.

2. I heard the captain say Present arms, said George.
3. Mary cried Listen! I hear Mother saying, Hurry children!
4. What does the clock say? asked Grandmother. It says, Tick-tock! Tick-tock!
5. Grace, said her mother, will you say Please?

68

Copy and punctuate the second paragraph of this story:

A MISUNDERSTANDING

There was once a king of Prussia who had a regiment of very tall soldiers in which he took great pride. Whenever a new man joined his regiment, the king used to ask him several questions, usually in the same order. He would ask, "How old are you, my man?" Then he would ask, "How long have you been in my service?" Last of all, he would ask, "Are you satisfied with your food and quarters?"

A Frenchman who knew no German once enlisted in that regiment. His officer said to him When the king asks you How old are you you must say Thirty years When he asks How long have you been in my service you must say Three weeks When he asks Are you satisfied with your food and quarters you must answer Both

The Frenchman learned to say these three sentences in German, just as a parrot would say them, without understanding the questions to which they were answers.

One day the king came, and beckoned to him and said, "I haven't seen you before, my man. How long have you been in my service?"

He did not understand a word, but gave the first answer he had been taught, "Thirty years."

"What?" cried the King. "How old are you then?"

"Three weeks," answered the soldier.

"What?" thundered the King in a fury. "Are you crazy, or am I?"

"Both," answered the Frenchman quietly.

FROM THE GERMAN

69



Where is the elephant, and what is he doing? Is he having a good time? Where has he put his trunk? Why?

If there were no pond in the park big enough for the elephant to bathe in, could he still have his bath? How? If his keeper set a pail of water before him when he wanted a bath, what would the elephant do?

Have you seen an elephant take an apple or a biscuit in his trunk and eat it? Can you describe how he did it? Have you seen an elephant do anything else that was funny or interesting?

Who has watched some other animal eating, or bathing, or hunting? Who has watched a bird building its nest? Who has watched a dog burying or digging up a bone? Who has watched a mother cat teaching her kittens? Tell about something interesting that you yourself have seen an animal do.

70

Write from dictation. Before you write two, too, or to, there, or their, stop and ask yourself which is the right word.

There were once *two* little squirrels living in the hollow of a tree. *Their* house was snug and warm and safe *too*. It was *too* well hidden by drooping boughs *to* be disturbed. *Their* long winter nap lasted until spring. The *two* little squirrels were *too* sleepy *to* stir. *There* came a sudden little tapping noise. One little squirrel peeped out *to* smell the soft spring air. He heard the tapping *too*. "Wake up, little brother," he cried. "Two little woodpeckers are tapping at our door *to* tell us that we *two* should be awake *too*. Hurry, for it is *too* nice *to* stay in bed."

71

The Possessive

1. The boy's uncle is here.
2. This is a girl's sled.
3. The baby's mitten is lost.
4. The dog's tail is stumpy.
5. The tree's leaves are yellow.
6. The sun's heat is great.

In each of these sentences there is the name of a person or thing that something belongs to. Each of these names is written with an apostrophe and an *s*.

A possessive is a form of a name that shows that something belongs to the person or thing named.

To write the possessive of a singular name add an apostrophe and an *s*.

Plural names that do not end in *s*, like *men*, *mice*, *oxen*, form their possessives just as singulars do, that is, by adding an apostrophe and an *s*. So we write:

the man's house	the men's house
the woman's room	the women's room
the goose's neck	the geese's necks

To write the possessive of a plural that does not end in *s*, add an apostrophe and an *s*.

Plurals that end in *s* add only an apostrophe. So we write:

the boys' uncle	the horses' bridles
the girls' hoops	the foxes' tails
the babies' caps	the colts' legs

To write the possessive of a plural noun ending in *s* or *es*, add an apostrophe only.

1. Write the possessive singular and plural of *boy*, *girl*, *man*, *woman*, *child*, *ox*, *goose*, *moth*, *witch*.
2. Write the possessive plural of *lady*, *thief*, *monkey*, *bee*, *fly*, *enemy*, *baby*, *gentleman*, *boss*, *horse*.

GULLIVER IN GIANT LAND

Gulliver, of whom we read in Lessons 15 and 43, was wrecked a second time, on a strange island where the people were as tall as church towers. He found himself walking in a field where the wheat was as tall as tall trees. There he

was picked up by a man who was reaping in the field. This man took him home and gave him to his little daughter, who was nine years old. She treated him as if he had been a live doll, made clothes for him, and put him to bed in her doll's cradle.

After a time, her father made her take Gulliver about the country and show him to people for money. She set him on a table, and made him show that he could walk, talk, bow, and do many other things just as they did. They looked upon him as a strange little animal and not as a human being.

Write a story about Gulliver and what you think would have happened to him in Giant Land. Tell how tall his little nurse would be, and what she would do with him and say to him. Tell how he was shown to the people as a curiosity, and what the people said about him. Keep your paper.

73

When several of the stories about "Gulliver in Giant Land" have been read, listen to Dean Swift's story as it is read by some one who has the book. Talk over the differences between what you wrote and the story as told by Dean Swift. Try to find out what is good and what is bad in your own work.

74

1. Children play.
2. All children like to play.
3. All young children like to play.
4. All young children like to play games.
5. Do all young children like to play games?
6. How all young children like to play games!

In the first sentence what is the subject? the predicate?

In each of the others, name all the words that make up the subject, and all that make up the predicate.

Copy the following sentences and underline all the words that form the subject in each of them:

1. The big, tawny, grizzly bear waddled slowly away.
2. Did that torn red book belong to you?

Copy the following sentences and underline all the words that form the predicate in each of them:

3. Did you hear the sea lions barking in the water?
4. Such a funny little man came to our door to-day!
5. The soldiers marched slowly down the street.

75

Write a business letter to some man, asking him to sell you a dog. Tell what kind of dog you wish, how much you wish to pay for it, and where and when you wish it sent.

76

A word from which a letter or letters are omitted is called a *contraction*, and an apostrophe is used to show where the omission occurs.

I am not

I'm not

you are not

you're not or you aren't

he is not

he's not or he isn't

it is not

it's not, it isn't, or 'tisn't

we have not

we've not or we haven't

there is not

there's not or there isn't

we were not and you were not

we weren't and you weren't

it is and that is

it's and that's

he will, she will, and they will

he'll, she'll, and they'll

do not and does not

don't and doesn't

he would and she would

he'd and she'd

he had and she had

he'd and she'd

Won't and shan't for will not and shall not are irregular.

Use an apostrophe to show where the omission occurs in a contraction.

1. How is the apostrophe used in contractions?
2. Give the meanings of the following contractions:
can't, they're, wouldn't, what's, we're, he'd.
3. Give the contractions for the following words:
I will, she is, is not, you have, could not.

Supply *don't* or *doesn't* in the following sentences:

4. —— you like this picture?
5. No, that's the one I —— like.
6. Jack —— like it either.
7. —— he like the color of the trees?
8. Yes, but he —— like the sky, grass, or water.

Supply *won't* or *can't* or *shan't* in the following sentences:

9. —— you come with us, Alice?
10. No, I ——. Mother —— let me.
11. Why —— you come?
12. I —— be through my lessons in time.
13. If you —— come to-day, —— you come to-morrow?

77

How many people are there in the boat? How many of them are children? How many of these are boys?

What kind of boat is it? Where is it? What makes it move? How many others like it are there?

Is the water rough or smooth? Does the boat rock much? Do the children like it? All of them? Which one likes it most? What is the little boy with his head down trying to do?

Can you tell whether there is much wind?

What is the man doing? What is in his right hand?

Write a story about the children. What title will you give it?



PROMENADE OF THE SEA

78

Tell from memory the story of the King of Prussia and the French soldier who knew no German. What title did it have? Can you find a better?

79

Notice that *May I?* means *Have I permission to?* and *Can I?* means *Am I able to?*

Write from dictation:

Don't tell me you can't go. Mother says I may but I can't. I've work to do, haven't you? May I go with you? Clara can't go. It's such a pity! Her mother's headache is worse. She'll go another time. It's nobody's fault.

May I look at your sister's picture? Can you see it well now? May I take it in my hand? All babies' pictures are pretty. I don't like to see babies grow up. Isn't it a pity? Oh, no! it's not a pity. There wouldn't be any people if they didn't grow up. I shouldn't like that, should you?

80

Review

1. Change the following names to show possession and write with each one something that belongs to it:

aunt, ship, crow, Indian, butterfly.

2. Change the same names to their plural forms.
3. Change these plural forms to show possession.
4. Use the following words in sentences:

baby	baby's
babies	babies'

5. Punctuate the following sentences:

Out on our porch is a big hornets nest said Ben
Who dares to touch it with Fathers cane asked Tom

6. Supply *two*, *to*, and *too* in the following sentences:

I went —— town —— buy me —— coats.

I bought one that was —— large, and one that was
—— small.

I bought —— hats and —— ties ——.

81

Write about a nail and a screw, so clearly that any one who had never seen either would know exactly how each looks and is used.

82

JILL AND HER CHILDREN

A stray black cat came to live in the house where a parrot named Jill was the only pet. The cat was so pretty and friendly that she was adopted and named Mimi.

Presently Mimi had three beautiful kittens, two tabbies and one black like herself. Jill came and sat on the edge of the basket where they lay, looking much surprised and interested. At last she pushed Mimi out of the basket and would not let her come in again. They had a great fight on the hearthrug, and Mimi was so frightened that she ran away and never came back.

This was just what Jill wanted. She settled down in the basket with the kittens and took their mother's place. She scratched their little heads gently with her bill, and purred to them as she had heard Mimi do.

One day the lady of the house heard a great scream of

“Mother!” She went into the room and found that the black kitten had nearly fallen into the fire and that Jill, who had called her, was dragging it back by the tail.

ADAPTED FROM THE CHICAGO DAILY NEWS

A story about animals need not be wonderful to be interesting. Can you tell an interesting story about a mother cat and kittens? or about a dog and puppies? or about a horse, or any other animal?

83

Write a letter on one of the following subjects:

1. Mr. James Williams owns some woods but does not allow people in them. Ask permission to have a picnic there, promising that you will not damage the property.
2. There are not enough public playgrounds in the place you live in. Write to the mayor, asking if it would not be possible to have another, and giving reasons to show that it is greatly needed. Tell where it ought to be placed.

84

Choose a game that the whole class knows. Suppose that all of you are going to write a guide to the game, explaining how to play it, and giving the rules. Make up the explanation and the rules together in class.

85

The words *his, her, hers, its, your, yours, their, theirs*, and *whose* are written without an apostrophe.

What is the difference between *whose* and *who's?* between

its and *it's?* between *your* and *you're?* between *their*, *they're* and *there?*

Your's and *their's* are never correct.

Write from dictation:

Whose dog is that? *It's* mine. *There* is Jessie with *hers*. *They're* coming to meet us. Where is *your* dog? *You're* not afraid of dogs? *I'm* afraid of *yours*. *Who's* with Jessie? *It's* Ben. How slowly *they're* coming. Oh, *there* they are! Is the pony *theirs?* They have *their* lunch baskets *too*. Jessie's has lost *its* cover. *You're* late, you *two*. *Where's* *your* mother? Is that *her* sun-shade? *Whose* is it? *Who's* coming now? Tom and Harry'll be *there* *too*. *They're* going to ride. *It's* *two* o'clock already. *It's* *too* late to take the next car. I hear *its* rumble now.

86

In the city of Edinburgh, in Scotland, there lived about a hundred years ago a great writer named Sir Walter Scott. He worked hard writing his books, and when he was tired, he liked to play with a little friend of his, named Marjorie Fleming.

Although Marjorie lived to be only seven years old, she wrote poems. Here is one of them:

SONNET TO A MONKEY

O lively, O most charming pug;
Thy graceful air, and heavenly mug;
The beauties of his mind do shine,
And every bit is shaped and fine.
Your teeth are whiter than the snow,
You're a great buck, you're a great beau;

Your eyes are of so nice a shape,
More like a Christian's than an ape;
Your cheek is like the rose's blume,
Your hair is like the rose's plume;
His nose's cast is of the Roman,
He is a very pretty woman.
I could not get a rhyme for Roman,
So was obliged to call him woman.

What do you think of it? Of course there are many faults in it; but remember what a little girl Marjorie was. What slang word does she use in the second line? In the ninth line there is a misspelled word. Who sees it and can correct it at once?

What words rhyme together? Why did Marjorie say the monkey's nose was "Roman"? Do you suppose that for the same reason she calls the monkey a "pug" in the first line?

Could you make a better description of a monkey than Marjorie's? Was she thinking of her verses, or of the way the monkey looked? Why do you think so?

Describe some monkey you have seen. Any one who likes may make a little poem about one, and perhaps your teacher will read it to the class.

87

Write the following story from dictation, paragraphing and punctuating it correctly:

TOO HASTY TO LEARN

The magpie was the cleverest of all the birds at making nests.

"Dear magpie," cried the other birds. "How do you make such fine nests?"

"First you make a round cake of mud," said she.

"How easy," cried the blackbird. "I'm off!"

"Then you put some straw in it," said she.

"Why should I stay longer?" said the owl. "I'll try it!"

"Then you twine twigs around the outside," said she.

"The very thing," said the sparrow. "I can't wait!"

"Then you line it with feathers," said she.

"How warm!" said the starling. "I'll tell my wife."

"Then you lay a twig across," said she.

"Take two, Taffy, take two," murmured the dove.

"One is enough," said the magpie. She looked up and saw it was only the silly dove. "None of you'll ever learn!" said she.

Yes, that is why none of the birds build as well as the magpie.

88

Write to some store and give an order for things needed for a party. First make a separate list, so that you will not forget anything. Think also how many children you are going to invite, so that you will know how much of each thing you need to order. If you order ice-cream, tell when you wish it sent.

89

Be careful to spell correctly the word *no*, which is used in such sentences as "I have *no* money," and "No, I cannot tell you," and the word *know*, as in "I don't *know* Mr. Brown," and "Do you *know* your lesson?"

Supply *know* and *no* in the following conversation:

Alec stood in the path, watching the gardener at work.

"Do you always — just how much earth you are going to turn up?" he asked.

"—," said the gardener. "I don't always —, except that I push down my fork as far as it will go and — further."

"Does it take very long to — how to be a gardener?" asked Alec.

"—, not so long," said the gardener; "but, bless you, it's fifty years since I began."

"When I am a man," said Alec, "I — I shall be one, for I want to — all about flowers and vegetables."

"— time is so good as this to begin," said the gardener. "So take the fork and help me dig."

"—," said Alec, "I can stay — longer."

Off he ran to play.

Write five sentences using *know*, and five using *no* correctly.

90

1. In the fields, and in lanes and other grassy places, there grow little fragrant flowers that are especially loved by bees for making honey. They grow in little round heads, some white and some red. The leaves grow usually in threes, but sometimes four are found together. Children often spend a long time hunting for four on a stem, because they are supposed to bring good luck. Guess the name of the flower.

2. Elsie went to the florist's to buy flowers for her mother's birthday. She chose some that had long, thorny stems, and were of a deep purplish red, with many fragrant petals closely packed together. What kind of flower did Elsie buy?

Describe a flower so that the class can guess its name.

THE HAPPY MAN

There was once a poor man who earned a bare living for himself and his family. All day he sang and was happy, while his wealthy neighbors were busy and anxious about their riches, and never sang. They wondered at the poor man's joy, and even complained that with his singing he would not let them sleep.

One of them, a very rich man, said, "I will make him stop being so happy and singing all the time."

He went to the poor man's house, while he was absent, and threw a bag of money before his door.

Then he and the other neighbors hid to see what the poor man would do when he came home.

At first he was very happy, and carefully hid the bag of money. But soon he began to fear that it might be stolen, or that he might be accused of having stolen it; and he ceased to be happy and to sing.

After a time the rich man asked him what made him so thin and sad.

At first he did not dare to say, but when the rich man told him that he knew his secret, he cried out, "Take back your money! Then I shall be happy and free from care, and shall sing as I used to!"

ADAPTED FROM JACQUES DE VITRY

Tell this story in your own words.

Write from memory the story of "The Happy Man."



Where has this boy been? How many fish has he caught? Describe this picture.

Did you ever fish? in a boat, or from the shore? in a lake, or river, or in the ocean? with a rod or a net? What luck did you have? What did you catch? What did you do with your catch? Did you have any accidents?

If you have never fished, tell about an excursion, or a picnic, or a circus procession.

Which of the stories you have read or heard told this year interested you especially? Write its title, and then write the story itself in your own words. Try to make it as interesting as possible. In writing, be careful about paragraphs and sentences, capital letters, and punctuation marks.

95

Let some of the stories that were written for Lesson 94 be read to the class, and let the best one be chosen. Talk about it in class, and try to find out why it is interesting.

96

Dear Elsie,

Next Saturday we are going down to the beach to try the new sailboat that Papa has just bought. We are going to take our lunch, as the sail will be long and we shall probably not get back until late. Should you like to go with us? If so, will you please let me know this evening. I think it will be a nice day and that we shall have great fun.

Your affectionate friend,

Ruth

21 Main Street,
June twenty-first.

In writing a note to some one we know well, we may write the words of greeting first; and at the end of the note, to the left and a little below the signature, write the heading.

Write a note in this way, asking one of your classmates to go somewhere with you next week.

97

Exchange the notes written in Lesson 96. Answer the invitation you receive, and address the envelope.

98

Review

1. What uses of the period have you studied this year?
2. What rules do you remember for direct quotations?
3. When are single quotation marks used?
4. How are the plurals of nouns written?
5. How is the possessive singular written? the possessive plural?
6. Name the different parts of a letter of friendship.
7. What other part has a business letter?
8. Name all the uses of capitals studied this year.
9. Name and define the different kinds of sentences, and give an example of each.
10. What is a paragraph? a sentence? a subject? a predicate?

99

Write a note to your teacher, telling what you would like to do this summer.

100

Patriotic Exercises

Devote the time to patriotic exercises centering around "America," which should be memorized by all the class.

AMERICA

My country, 'tis of thee,
Sweet land of Liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain-side
Let Freedom ring.

My native country, thee,
Land of the noble free,
 Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills;
My heart with rapture thrills
 Like that above.

Let music swell the breeze,
And ring from all the trees
 Sweet Freedom's song;
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break,
 The sound prolong.

Our fathers' God, to Thee,
Author of Liberty,
 To Thee we sing:
Long may our land be bright
With Freedom's holy light;
Protect us by Thy might,
 Great God, our King.

SAMUEL F. SMITH

Additional Material

Additional Subjects for Stories:

- The Fairy King
- After Dark
- My Favorite Book
- The Game I Like Best
- The House in the Cherry Tree
- Field Neighbors
- The Lonesome Doll

Mountain Playmates
Seaside Friends
The Fort on the Hilltop
Little Pussy Willow
The Hidden Club House

Many suggestions will also be found in the following books:

Alexander-Blake, Graded Poetry. Fifth Year
Brown, Abbie F., In the Days of Giants
Bull, J. B., Fridtjof Nansen
Defoe, Daniel, Robinson Crusoe
Dodge, Mary M., Hans Brinker
Du Chaillu, P. B., Wild Life Under the Equator
Hale, L. P., The Peterkin Papers
Kipling, Rudyard, The Jungle Books
Pyle, Howard, King Arthur and His Knights
" " Merry Adventures of Robin Hood
Spyri, J., Moni, The Goat Boy
Wyss, J. R., The Swiss Family Robinson

SECTION IV

1

THE NEW BOY

About five and twenty boys sat at their desks. Some were energetic and industrious; some, listless and lazy and lolling, and quite languid with the heat; some, fidgety and restless, on the lookout for excitement.

Suddenly the door of the schoolroom flew open, and the tall, portly figure of Monsieur Brossard appeared, leading by the wrist a very fair-haired boy of thirteen or so, dressed in an Eton jacket and light blue trousers, with a white chimney-pot silk hat, which he carried in his hand — an English boy, evidently.

“Monsieur Bonzig, and gentlemen!” said the head master. “Here is the new boy; he calls himself Bartholomew Josselin. He is English, but he knows French as well as you. I hope you will find in him a good comrade, honorable and frank and brave, and that he will find the same in you. . . . Maurice!”

“Yes, sir!” said I.

“I especially recommend Josselin to you.”

“Me, sir?”

“Yes, you; he is of your age, and one of your compatriots. Don’t forget.

“And now, Josselin, take that vacant desk, which will be yours. Be diligent and attentive, my friend.”

He gave the boy a friendly pat on the cheek, and left the room.

Josselin walked to his desk and sat down. He pulled a book out and tried to read it. He became an object of passionate interest to the whole school-room, till Monsieur Bonzig said, "The first who lifts his eyes from his desk to stare at the new boy shall be punished."

Presently I looked up, in spite of the threat, and caught the new boy's eye, which was large and blue and soft, and very sad and sentimental, and looked as if he were thinking of his mamma, as I did constantly of mine during my first week, three years before.

Soon, however, that sad eye slowly winked at me, with an expression so droll that I all but laughed aloud.

Then its owner felt in the inner breast pocket of his Eton jacket with great care, and delicately drew forth by the tail a very fat white mouse, that seemed quite tame, and ran up his arm to his collar, and tried to burrow there; and the boys began to interest themselves breathlessly in this engaging little quadruped.

Monsieur Bonzig looked up again, furious; but his spectacles had grown misty from the heat and he couldn't see, and he wiped them; and meanwhile the mouse was quickly smuggled back to its former nest.

Josselin drew a large, clean pocket-handkerchief from his trousers, and buried his head in his desk, and there was silence.

ADAPTED FROM GEORGE DU MAURIER'S *The Martian*¹

Tell this story in your own words.

¹ Copyrighted 1896, 1897, by Harper & Bros. Used by permission of the publishers.

The Paragraph**2**

What is a paragraph? Why is a piece of writing divided into paragraphs? What is indentation?

How many paragraphs are there in Lesson 1? With which word does each begin?

Each paragraph contains one part of the composition, and sets it off from every other part. Just as a story or essay is written about one subject, so each paragraph of that story or essay is about one part of that subject.

What is the general subject of the story in Lesson 1? What is the subject of each paragraph?

Show how each sentence in each paragraph gives some thought about the subject of the paragraph.

In a composition, a small group of sentences that belong together is called a paragraph.

Indent the first line of each paragraph.

In writing a conversation, begin a new paragraph whenever the speaker changes.

3**Composition**

When we speak or write to people about an event that interests us, we tell them *what* happened, *how* it happened, and *where* it happened.

If we wish them merely to know that it happened, we tell it from point to point, without stopping to describe.

If we wish them to imagine that they saw it happen, we describe the scenes, the people, their actions.

If we wish them to understand what it means to ourselves or to some one else, we may explain it as we go along.

In most of our talking and writing we do these three things all together. Sometimes we emphasize the *telling*, sometimes the *describing*, sometimes the *explaining*; but they are all different ways of expressing what we think about ourselves and the world around us.

A story without description is usually dull. Suppose a traveler writes from England:

"We landed at Liverpool at 8 A.M., visited Chester, then took train for London, where we met our friends at 5 P.M. We dined together at the hotel, then went to the theater, and were in bed by midnight."

Here is an account of the same day by another traveler in the party:

"We landed at Liverpool in a drenching white mist; but the air cleared by the time we reached red-roofed old Chester with its double layer of streets and its ancient walls along the Dee. The fields were scarlet-blottedched with poppies among the wheat as we swayed past them at fifty miles an hour in the express to London. We met old Mr. Hall, who is making his first trip abroad at the age of eighty, and his pretty twin granddaughters, Cissy and Prissy. We dined together at the Savoy, on English spring lamb with peas and mint, and a dish called 'gooseberry fool,' floating in Devonshire clotted cream. Then we laughed ourselves tired at 'The Taming of the Shrew.' It was delightful to see again the long double chain of lights down Piccadilly and to hear Big Ben once more tolling out midnight."

Description is seldom used alone except in advertisements of things lost, or wanted, or for sale, or to rent, or to identify people for special purposes.

So also, an explanation of a thing is rarely made without some description; and in the explanation of an action it is usually necessary to tell *that* a thing happens while we explain *how* it happens.

In learning to talk and write, there are two things that we must constantly work for:

1. To *see* what is *interesting*.
2. To *make it interesting* to other people.

Many things that are interesting in themselves are spoiled in the telling, while other interesting things become twice as interesting when well told. Even things that seem stupid can be made interesting if well told.

Suppose you go home and tell your mother, "A new boy came to school to-day." What more would she wish to know?

What details in "The New Boy" make the story interesting? Where was the school? How many boys were there? What were they doing? How did the master look? Was he a kind man? Why do you think so? What was the new boy's name? How did he look? What did the master say to the teacher? to the boys? Why did Barty wink? How did he amuse the boys? Why couldn't Monsieur Bonzig see what was happening? Did Barty wish to get into trouble?

The *details* of the story are the things that make it interesting. Should you like it as well without the account of the mouse? of the way Barty looked? of what the master said? of what the boys were doing before Barty came in? Is there anything that might be omitted without making the story a little less interesting than it is now?

What must we put into a story to make it interesting?

4

Kinds of Sentences

A group of words that expresses a complete thought is called a sentence.

A sentence that makes a statement is called a declarative sentence.

A sentence that asks a question is called an interrogative sentence.

A sentence that gives a command is called an imperative sentence.

A sentence that makes an exclamation is called an exclamatory sentence.

End a declarative sentence with a period.

End an interrogative sentence with a question mark.

End an imperative sentence with a period.

End an exclamatory sentence with an exclamation mark.

Any sentence expressing strong feeling may end with an exclamation mark.

1. Make a declarative sentence about a fire.
2. Ask a question about the same thing.
3. Answer the question. What kind of sentence is the answer?
4. Give a command about the same thing.
5. Give a command that is also an exclamation about it.
6. Give an exclamation about it that is not a command.
7. What kind of sentence is each of the following?

How should each be punctuated?

Give me my hat	I want my sailor hat
Which hat shall I give you	What a pretty hat it is

5

Description

If we described everything that we mention in a story we should never finish, and nobody would listen to us.

Suppose, in "The New Boy," the writer had described each of the twenty-five boys and told what he was doing, how should we have felt by the time he came to Barty?

We must describe the people and things that are important

to the story; and we must learn to see the details that distinguish these from the less important people and things.

For instance, at the beginning of "The New Boy" the French boys were doing just what any other boys might be doing in school; but when Barty came, he immediately did something striking and different.

In describing unimportant persons or things, therefore, we tell in a general way how they look and act, mentioning only what they have in common with others: but in describing important persons and things, we wish to make the reader see them more distinctly, and so we look in each for the details that make it *most like itself and least like anything else*.

What kind of animal is this? What is the figure made of? Is it new or old? Why do you think so? What has made the holes in it? What are the dark patches on the shoulder, and on the stonework below?

What is the shape of the animal's body? What is the arm like? the foot? the head? Describe the eyes, the ears, the horns. Is it any animal you have ever seen or heard of?

Where is the figure? Why was it placed high up on that great building? What is the building? Compare it in size with the houses below. Are these in a large city or a small town?

Write a careful description of this picture.



6

Review of Capital Letters

Review the following rules for capital letters:

Begin every sentence with a capital letter.

Begin every line of poetry with a capital letter.

Begin all names of persons with capital letters.

Begin all names in titles of honor or office, when these are used with the name of a person, or instead of the name of a person, with capital letters.

Begin the word *God* and all names used for *God* with capital letters.

Begin all names of places with capital letters.

Begin the names of the days and months with capital letters, but not the names of the seasons.

Write the words *I* and *O* with capital letters.

Write initials with capital letters.

Explain all the capital letters in the following passages:

1. I, John Ridd, of the parish of Oare, in the county of Somerset, have seen some strange things, which I will try to set down, if God spare my life and memory.

2. My father had sent me to the largest school in the west of England, at Tiverton, in the county of Devon. This school was founded by Mr. Peter Blundell.

3. On the 29th day of November, in the year of our Lord 1673, I left Tiverton school, at five o'clock, on a Tuesday afternoon.

4. "Break, break, break,
On thy cold gray stones, O sea!"

5. Columbus left Spain on Friday, August 3, 1492, and sighted an island off the coast of Florida on October 12.

6. The discovery rejoiced their Majesties, the King and Queen of Spain.

Remember that *let's* is the contraction for *let us*. Do not say *let's us*, which would stand for *let us us*. Say: Let's go for a walk.

Remember that *had* is never used with *ought*. Say: You ought to take better care of your clothes.

Do not say *I have got* unless you mean either *I have obtained*, or *I must*; say *I have* when you mean *I own*, as:

I have got (I must) to go to town to-day.

I have got (I have obtained) a new book to give Father.

I have a new book.

Do not say *any place* and *every place*, when you mean *anywhere* and *everywhere*, as:

Nasturtiums grow anywhere.

Dandelions grow everywhere.

Make five sentences using *let's*; five using *ought* or *oughtn't*; five beginning with *I have* (= *I own*); and five using *anywhere* and *everywhere*.

It is only by trying always to speak correctly that we become able to speak correctly without effort. Have you lately heard any one use expressions that you think may be wrong? What are they? Ask about them in class; and tell what you think would be right.

Capital Letters

Begin all names in titles of honor or of office, when these are used with the name of a person, or instead of the name of a person, with capital letters.

We write: George V, King of England and Emperor of India; the Earl of Derby; the President of the United States.

In words used as signs of dignity or reverence, capitals are used, as: his Majesty; your Highness; the Reverend

George Monroe. In the same way, Father, Mother, Teacher, etc., when used in address or as titles, begin with capital letters.

But often titles are not used for particular persons, but merely as names for all men of certain offices or occupations. We write *a king of England* or *ten kings of England* with small letters, just as we write *a carpenter* or *ten carpenters*, because *king* means not a particular king, but any king.

Begin all names of places with capital letters.

We use capital letters, not only for names of cities and towns, rivers and lakes and oceans, mountains and hills, states, countries, and continents, but also for names of streets, lanes, alleys, and squares, as State Street, Church Lane, Washington Square. Capitals are also used for all words made from the names of countries, states, or cities. So we write: America, American; England, English; France, French; Germany, German; New York, New Yorker.

Begin the names of the months and the days of the week with capital letters, but not the names of the seasons.

This rule applies also to special days of the year, such as religious and national anniversaries, as Thanksgiving Day, Christmas Day.

Take your geographies and turn to some page and paragraph chosen by your teacher. Explain all the capital letters.

The kind of writing that most of us have to do is letter-writing. We should, then, learn to write letters well.

There is no one best way to write a letter. A letter is only

talk on paper. The secret of good letter-writing is to use the pen as easily and naturally in writing as we use the tongue in talking. We shall learn to write good letters only by constant practice in writing what we ourselves think and feel, and what we know will interest those to whom we write.

Name all the parts of a social or friendly letter. Where should each be placed? How punctuated? How should an envelope be addressed?

Suppose that a member of your family has been away from home four days. Write a letter about the things you think he or she would like to hear. Make as many paragraphs as you have subjects to write about.

10

The following is an explanation of the picture that you described in Lesson 5. Copy it, noticing the punctuation:

Imagine yourself climbing a narrow corkscrew stairway in black darkness, up and up until your head swims. At last comes a sudden burst of light, and you find yourself on a stone platform among the gargoyles of the cathedral of Notre Dame, with all Paris at your feet.

The first gargoyles were waterspouts carved to look like monsters with open mouths. These in the picture are not waterspouts, but merely great stone beasts, and such beasts!

Here is a bull with horse's hoofs, a panther with the claws of a bird, a goat with a lion's mane, a dog with a man's arms and the beak and wings of a bird, and other creatures such as never lived on this earth. And in the midst of them all, surrounded by their grinning ugliness, is God's own angel. What thoughts had he who carved them so?

11

SEPTEMBER

Sweet is the voice that calls
From babbling waterfalls
In meadows where the downy seeds are flying;
And soft the breezes blow,
And eddying come and go,
In faded gardens where the rose is dying.

Among the stubbled corn
The blithe quail pipes at morn,
The merry partridge drums in hidden places,
And glittering insects gleam
Above the reedy stream,
Where busy spiders spin their filmy laces.

At eve, cool shadows fall
Across the garden wall
And on the clustered grapes to purple turning;
And pearly vapors lie
Along the eastern sky,
Where the broad harvest-moon is redly burning.

Ah! soon on field and hill
The wind shall whistle chill,
And patriarch swallows call their flocks together,
To fly from frost and snow,
And seek for lands where blow
The fairer blossoms of a balmier weather.

GEORGE ARNOLD

What is the "voice" in the first line? What are some of the "downy seeds"? What is "stubble corn"? Why is the quail called "blithe" and the partridge "merry"? What are

some of the "glittering insects"? What does "reedy" mean? What are the "filmy laces" of spiders? What is the harvest-moon like? Why are some swallows called "patriarch"?

To recall to his readers a season of the year, and give them the feelings that go with it, a writer chooses sights, sounds, and odors, that belong to it. This the poet has done for the month of September.

Name the details that the poem gives about the month. How many of them have you noticed? Can you add any others? What signs of September do you see in the city?

How many verses are there in each stanza? What words rhyme together? In what order are the rhymes arranged?

12

Nouns

Let us look at a number of words written with capitals and see if we can find one reason that explains them all:

With small letter

a dog
a ship
a boy
a doctor
a president
an emperor
a governor
a god
a continent
a state
a city
a street
a river
a lake
an ocean

With capital

Fido
Lucania
Henry
Doctor Jones
President Lincoln
Emperor William
Governor Craig
God
America
Ohio
Atlanta
Beacon Street
Hudson River
Lake Erie
Pacific Ocean

In the first column, are common names given to any person or thing of a class; so *dog* means any dog, *boy* any boy, *ship* any ship. In the second column are special names belonging to special persons or things; so *Lake Erie* means a special lake, *Lucania* a special ship.

We must form the habit of beginning every *special* name with a capital. When we are in doubt, we should stop and ask ourselves whether the name means a particular person or thing. If it does, then we use a capital; if it does not, we use a small letter.

A word that names a person or thing is called a noun.

A noun that is the special name of a person or thing is called a proper noun.

A noun that is not a special name, but may be used of any person or thing of the same kind or class, is called a common noun.

Write from dictation all the nouns in the following list, beginning the proper nouns with capital letters:

city	Good Friday	Thanksgiving Day
Lincoln Park	Main Street	Fort Dearborn
river	season	Gulf of Mexico
Easter	Philadelphia	General Washington
Missouri	king	senator
Rocky Mountains	continent	Germany
summer	Australia	Robert Burns

In giving an account of something that has happened, it is important to *keep the events in the order in which they actually occurred*. Otherwise, the person who is trying to imagine the

scene will be confused and unable to understand just how it happened.

Read the story, "Everybody Helped," and notice how the events are joined together. We can do this by telling the subject of each paragraph in turn, and then answering these questions:

- What misfortune begins the story?
- What does the wife do?
- Why does the mother-in-law do the same?
- Why is the last sentence in the third paragraph necessary?
- Why is the first line in the third paragraph necessary?
- If we put anything before the beginning in the book, would it improve the story? Is the story complete as it is?
- Would adding anything to the end of the story improve it, or not?

EVERYBODY HELPED

A man once ordered a new dressing-gown from his tailor. When it came home, he tried it on, and found to his disgust that it was six inches too long. He flung it down in a rage and went out into the street to walk himself into a good temper.

His wife thought that she could very soon make right what was wrong. She took her shears and cut off six inches, and hemmed the gown as neatly as before, as a pleasant surprise for her husband when he came home.

Then she went to market and on the way stopped next door, where her husband's mother lived, and told how annoyed her husband was at the mistake. But she had to hurry to get vegetables for dinner, so she did not stop to tell what she herself had done.

Her mother-in-law thought it a great pity that such a

mistake should not be corrected at once, so she went over to her son's house, and cut six inches off the dressing-gown, and hemmed it up as neatly as before.

Meanwhile, the man had passed the tailor's shop and told him of his mistake. The tailor at once sent a boy home with his angry patron, to get the dressing-gown and have it made right. So the tailor cut off six inches and hemmed the gown up as neatly as before.

When the man came to try it on again, it did not reach even to his knees.

FROM THE GERMAN.

Tell this story, and make it as interesting as you can by using description and conversation. Choose a scene for the story. Give the people names, and say a little about the character of each, as is done in "The New Boy."

14

The Comma

If the name of a person addressed stands first or last in a sentence, separate it from the other words by a comma.

If the name of a person addressed stands anywhere except first or last in a sentence, separate it from the other words by a comma on each side.

If *yes* or *no*, answering a question, stands at the beginning of a sentence, put a comma after it.

Separate the words of a series by commas.

1. Write a sentence about several kinds of fruit; about several colors; about doing several things.

2. Ask a question and answer it with *yes* or *no* in a sentence.

3. Write a sentence, addressing one of your classmates.

4. Change the name to two other places in the sentence and change the punctuation.

15

Words which tell about actions are varied in different ways to show whether the action is spoken of as going on *now*, or occurring in the *past*, or as merely *completed*, now or at some time in the past. For instance we say:

Present time	Past time	Action completed now	Action completed in the past
I say	I said	I have said	I had said
He says	He said	He has said	He had said
I go	I went	I have gone	I had gone
He goes	He went	He has gone	He had gone
I do	I did	I have done	I had done
He does	He did	He has done	He had done
I see	I saw	I have seen	I had seen
He sees	He saw	He has seen	He had seen

Make sentences using these words, and then substitute for *I*, the words *you*, *we*, and *they*; and for *he*, the words *she* and *it*.

16

Let us make a little play of "Everybody Helped."

If we tried to make the play exactly like the story, we should have three different places for the action: the man's house, his mother's house, and the tailor's shop. But on the stage we try to have as few changes of scene as possible. Let us change the story so that everything will happen in the man's house:

Scene 1. The tailor's boy brings in the dressing-gown, and goes. The man tries it on, and goes out in a rage.

Scene 2. The wife cuts off the gown. The man's mother comes in, and is told the beginning of the story.

Scene 3. The wife hurries off to market, without finishing the story. The mother cuts off the gown, and goes home.

Scene 4. The man comes back with the tailor, who cuts it off again.

Scene 5. The man's wife and mother come back while he is trying it on; and the whole story comes out.

Let the parts of the man, his wife, his mother, the tailor, and the tailor's boy be taken by five of the class; and let the others help decide what each player shall say and do.

17

Study the picture on p. 213. Is this a public school? Which is the teacher? What does her dress show?

How are the girls dressed? What are their shoes made of? What kind of noise do the children make in running?

What are the five girls near the teacher doing? What are the girls in the back of the room doing? Have you ever seen desks like these?

Would the teacher be severe or not? Judge from her face.

Think of a good name for the picture, that would tell where and what kind of school this is.

18

Make up in class a story of the coming of a little American girl into the school discussed in Lesson 17. Try to make it as interesting as "The New Boy" in Lesson 1.

19

In writing a business letter, remember these things:

1. Make the meaning perfectly clear.
2. Use as few words as possible.
3. Make the letter correct in form, spelling, capital letters, and punctuation.

What part has a business letter that is not found in a social or friendly letter?

What is the usual greeting in a business letter? the usual close? How must the signature be written?

SCHOOL IN BRITTANY

Geoffrey



Write a letter to the Society for the Prevention of Cruelty to Animals, telling about a case of cruelty to a horse or a dog. Give details, including the date and place, the name and address of the guilty person, and the names and addresses of two witnesses. Make your account so clear and definite that the Society could prosecute.

20

Review

1. What is a paragraph? What is indentation?
2. Name and define the four kinds of sentences. Write one of each kind, punctuating it correctly.
3. What is a common noun? a proper noun? Give an example of each.
4. Give a general rule for using capitals.
5. Give three rules for capitals which you yourself often forget to apply, or which you have seen others forget to apply.
6. What are the two things that we must work for in learning to talk or write?
7. Name several ways in which a story may be made interesting.
8. In what order should the events of a story usually be given?
9. In giving a description of anything, what do we try to do? What kind of details should we use?
10. Name the most interesting story that you have ever read, and, if you can, tell why it interested you.

21

Explanation

In explaining how an action is performed, one of the most important things is to tell of each step in the action *in the order in which it must be done*. Unless we do this, our account will certainly be confused. The person to whom we are ex-

plaining is trying to follow in his mind what we are telling, and if we get any part of the action misplaced, his whole impression may be wrong.

Suppose we are explaining how to make a layer cake. We say:

(1) Take a cupful of butter and two cupfuls of sugar, and beat them *to a cream*, (2) adding *slowly* a cupful of milk.

(3) Then add two teaspoonfuls of baking powder to three cupfuls of flour and (4) sift *thoroughly*.

(5) Beat the whites of five eggs *until they stand alone*, and (6) add these with the flour *gradually* to the other ingredients.

(7) Bake in layer tins in a *quick* oven.

If we tell 2 before 1, the butter and sugar may not be properly blended. If we tell 4 before 3, the baking powder will not be thoroughly mixed with the flour, and the cake will not be light. If we tell 5 too soon, the eggs may stand too long and be spoiled for this purpose. If we tell 6 before 5, the eggs may not be properly beaten; and 7 must come last.

Many people cannot explain clearly how to do anything, because they do not stop to remember the exact order in which each part of an action is to follow another part.

In the explanation how to make a cake, how do the italicized words help? What does each tell about something that is used or some part of the action? They are *descriptive* words.

In giving an explanation, use descriptive words whenever they are needed to make the explanation *clear* and *real*.

Tell how to do one of the following things. If there are many parts to it, note these down before you begin, being careful to put them in the right order:

1. How to make molasses candy or fudge.
2. How to make a bed.
3. How to clean a bicycle.
4. How to take a picture.
5. How to play baseball (or football, or tennis).

22

We have learned that the name of a person addressed, is separated from the rest of the sentence by a comma or commas. Sometimes we do not use such a name alone, but use other words with it, to describe it, or, as we say, *modify* it.

When we say, "Jump, *Tray*, jump!" the word *Tray* is separated from the rest of the sentence by commas; and when we say, "Jump, *good old Tray*, jump!" the words *good old* belong with *Tray* and *modify* it, and the three words are grouped together and separated from the rest of the sentence by commas.

The name of a person or thing addressed, with or without modifying words, is called a vocative.

Instead of calling *Tray* by name, we may say, "Jump, *good old dog*, jump!" Which word is the vocative in this sentence? What other words belong with it? What are they said to do to it?

Separate all vocatives and the words that modify them from the rest of the sentence by a comma or commas.

Name the vocatives in the following sentences, and tell which have words that modify them:

1. Hurry up, *Jack*!
2. You *lazy child*, get up this minute!
3. I tell you, *Alec*, my *boy*, that this is true.
4. Do you want some milk, you *funny little pussy*?
5. Come here, my *poor little cousin*, and listen to me.

Copy the following sentences, punctuating correctly:

6. Lucy dear I hope you are well.
7. I hope you are well Lucy dear.
8. Why are you laughing so you foolish boy.
9. Come here good dog come here!
10. No my clever little sister this will never do.

23

BAKING BREAD IN OLDEN TIMES

In the old days before people had ovens, the only fires they had were of logs piled on a broad stone hearth.

This hearth was in the middle of the room, and the smoke, instead of going out through a chimney, floated about the room, making it fine and black, and finally went out, as best it could, through a hole in the roof.

To bake bread, an unusually big fire was made, and when the logs had burned away to red embers, these were brushed aside. By this time the stone hearth was so hot that when the little flat cakes of dough were laid on it they began to bake and brown almost at once. Of course, when the stone was too hot they were burned black. They also must have tasted a little of wood ashes, but they were none the worse for that.

Where does the explanation really begin?

Why are the first two paragraphs necessary?

In what order were the parts of the baking process carried on?

Name all the words and groups of words in the passage that describe things used for the process or parts of the process, and tell how these help to make the explanation clear.

Little flat cakes of dough are still baked in this way in many parts of the world. Probably these were the kind of cakes that King Alfred burned. Who can tell the class that story?

24

Write a careful explanation of one of the actions mentioned in Lesson 21. Choose one that you did not talk about in class.

25

When we have used one name in speaking of a person or thing, we often make our meaning clearer by using another immediately after.

So you might say to your mother, "My prettiest dress is torn," but if you were not sure that she would know which you meant, you might say, "My prettiest dress, the spotted muslin, is torn."

A noun or pronoun placed after another noun or pronoun, to explain its meaning, is called an appositive, or is said to be in apposition with it.

Separate all appositives, with their modifiers, if they have any, from the rest of the sentence by commas.

In the following sentences, name the appositives, and their modifiers, when they have modifiers:

1. Tony, our dog, is a fox terrier.
2. Dr. Brown, the famous surgeon, wrote story books.
3. Elizabeth, the clever and crafty queen of England, reigned forty-five years.
4. New York, the largest city in America, is situated at the mouth of the Hudson River.

Punctuate the following sentences, so as to separate the appositives from the rest of the sentence:

5. Mr. Stokes our butcher sells very good meat.
6. Mr. Brown the man who built the railway lives here.
7. King Alfred the wisest king England ever had was fond of geography.
8. We have many pets rabbits kittens puppies mice and squirrels in our yard.

Supply an appositive with the proper punctuation in each of the following sentences:

9. George Washington —— was born in Virginia.
10. The elephant —— is much hunted in India.

26

There are some words used to express action which change only a little to show difference in time; and with these, people are constantly making mistakes. Notice very carefully the spelling of the following:

<i>Present time</i>	<i>Past time</i>	<i>Action completed</i>
begin	began	begun
drink	drank	drunk
ring	rang	rung
swim	swam	swum
creep	crept	crept
sleep	slept	slept
sweep	swept	swept
speak	spoke	spoken
break	broke	broken

Write the following from dictation, and then compare your spelling with that of the book:

A NONSENSE STORY

An old sailor *began* a story about the sea, but before he *had* fairly *begun* it, he *broke* off and *sang* a sea song. When he *had* *broken* off his story and *had* *sung* his song, and no one else *had* *spoken* for some time, the bell *rang*, and in *crept* another old tar who *had* *slept* in a hammock for more than fifty years, and *had* always *rung* the bell for the sailors' dinner. He *drank* a cup of coffee and when he *had* *drunk* it, *spoke* these words: "I *have* often *swum* ten miles and once, when I *was* *swept* overboard by a wave, I *swam* fifteen before I *was* rescued."

27

Have you read lately an interesting story in a newspaper, magazine, or book? Have you heard an interesting story told by some one at your home or elsewhere?

Tell it to the class, first writing down the answers to these questions:

When and where did it happen? What descriptive words helped to interest you? About whom was it told? What sort of person was this? What were the chief events of the story, in the order in which they happened?

Think how much description is needed to make the story seem real, how far conversation would help to make it interesting, and how much explanation is needed to make it clear.

28

The Comma in Series

Sometimes a series is made up of names of persons or things; sometimes of words used to modify these names, words that show color, or size, or shape, or some other quality. Again, it is sometimes made up of words that express the idea of *doing* or *being* something.

1. I took with me a rug, a cushion, and a book.
2. Our flag is red, white, and blue.
3. What tastes sweet, sour, salt, and bitter?
4. Gardeners dig, sow, transplant, and prune.

If any of the words in a series are modified by other words, the comma is still used to separate the parts of the series, as:

1. I had a *large* rug, a cushion, and an *interesting* book.
2. Our flag is *bright* red, *pure* white, and *dark* blue.
3. Do you know anything that tastes *very* sweet, a *little* sour, *rather* salt, and *somewhat* bitter?

4. Gardeners dig *hard*, sow *carefully*, transplant *skilfully*, and prune *wisely*.

The words of a series may be connected by *and*, as: "In our orchard we have apples and peaches and plums and pears." Here no comma is needed.

Sometimes, however, when each word in a series has a good many modifiers, commas are used as well as *and*: "The room was furnished with a handsome old rug, and heavy lace curtains, and beautifully carved chairs."

Tell why each comma is used in the following sentences:

1. The black ships were laden with fresh-scented fir-planks, with sacks of linseed, or with dark, glittering coal.
2. Far away stretch the rich pastures, and the patches of dark earth, and the golden clusters of bee-hive hayricks.
3. Mrs. Tulliver, the flower of her family, was healthy, fair, plump, and dull-witted.
4. Maggie ran to the corner of the room, jumped on a chair, and reached down from the bookcase a shabby old copy of Bunyan.
5. These familiar flowers, these well-remembered bird-notes, this fitfully bright sky, these furrowed and grassy fields, will always be a source of happiness.

29

In writing the title of a book or a story, begin the first word and all important words with capital letters.

Write a letter to somebody who likes to read, recommending a book or a story that you have been reading lately. Give the title and a short account of the book or story, and tell why you liked it, and why you think the other person will like it.

30

Write the following story from dictation:

KING ALFRED'S CAKES

King Alfred, soldier, sailor, teacher, and writer, was once told that he could not earn his living.

For many years the Danes had been making war upon England. They had scattered his armies, reaped his fields, and burned his towns and villages. He himself fled and hid in the hut of a cowherd in Athelney, an island among the great marshes.

One day the cowherd's wife asked him if he would watch the oatcakes that lay baking on the hearth.

"Yes," he said, "I will do that."

But he was so busy wondering how to save his people that he never gave another thought to the cakes.

The woman came back and found them all burned black and crisp.

Then she cried out angrily, "Stranger, you must be a great man in your own house! You cannot earn the bread you eat!"

31

THE BELLS

Hear the sledges with the bells —
Silver bells!

What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,
In the icy air of night!

While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight,

Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —
From the jingling and the tinkling of the bells.

Hear the loud alarum bells —
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor,
Now — now to sit or never,
By the side of the pale-faced moon.

Oh, the bells, bells, bells,
What a tale their terror tells
Of despair!
How they clang and clash and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging,
And the clangling,
How the danger ebbs and flows;
Yet the ear distinctly tells,

In the jangling,
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells —
Of the bells —
Of the bells, bells, bells, bells,
Bells, bells, bells —
In the clamor and the clangor of the bells!

EDGAR ALLAN POE

What does the first section tell about the bells? What kind of bells does it describe? What words represent by their sound the noise of these bells? Which words are often repeated? Why? What does *crystalline* mean? *Runic rhyme?* *tintinabulation?*

In the second section, what kind of bells is described? What does *alarum* mean? *turbulency?* What words are used to express the horror of the fire?

What descriptive words in the poem are particularly good?

Put the thought into a sentence or two. What is of special merit in the poem?

Are the long and short lines arranged regularly or not? Name the rhymes.

Learn the first stanza, and see whether, as you say it, you can make it imitate bells.

32

Quotations

When the exact words of anyone are repeated, they are called a direct quotation.

Enclose every direct quotation between quotation marks.

In writing a conversation, begin a new paragraph whenever the speaker changes.

The following is a *divided quotation*:

"Nobody's at home at present," replied the child, "except myself. What did you want, young man?"

It is called a divided quotation because the words telling who is the speaker divide into two parts the words that are spoken. The quotation marks, as you can see, enclose all the words spoken by the child, but no others.

When a quotation is divided, put quotation marks before and after each part of it.

In the quotation just given, a new sentence begins with *What*, but a separate set of quotation marks is not needed, because quotation marks merely separate what is quoted from what is not quoted. Any number of sentences may form only a single quotation and need only one set of marks.

Where should quotation marks be used in the following?

You can't tell the name of my trade, said the child, gumming together pieces of cardboard and thin wood.

You make pincushions, said Charley.

Well done! cried the child. But I make pincushions to use up my waste. Try again.

Ladies' bonnets? asked Charley.

Fine ladies', said the child, I'm a dolls' dressmaker.

I hope it is a good business? asked Charley.

No, said the child, poor. And I am often pressed for time! I had a doll married last week, and had to work all night.

I am so sorry your fine ladies are so thoughtless, said Charley, looking at the little creature with wonder.

It's their way, said the child. They take no care of their clothes and never keep to the same fashions a month.

I work for a doll with three daughters, she added with a shrug. Bless you, she is enough to ruin her husband!

Are you always so busy? asked Charley.

Busier, said the child. I'm slack just now.

I finished a large mourning order the day before yesterday, she added with a weird little laugh. The doll I worked for lost a canary bird.

Then she gave another little laugh, and nodded her head several times, saying, Oh, this world, this world!

ADAPTED FROM CHARLES DICKENS

33

Find out what you can about one of the following things, whether it comes from a plant or an animal, how and where it grows, and how it is prepared for the market. Look it up in some book, or ask some one to tell you about it. Then write what you have learned.

The things are: rice, leather, coral, prunes, coffee, rubber.

34

Introductory Words

In writing, quotation marks are used to show exactly how much is quoted. The quotation itself is punctuated just as it would be if it were not a quotation. But if it is accompanied by such words as *he said*, or *said George*, or *you replied*, these **introductory** words are separated from the quotation by some punctuation mark.

1. George said, "Did you really see him to-day?"
2. "Did you really see him to-day?" said George.
3. "Did you," said George, "really see him to-day?"

In sentence 1 the introductory words stand before the quotation, in sentence 2 after it, in sentence 3 they divide it into two parts. Three rules are needed, one for each position.

When the introductory words stand before the quotation, put a comma after them.

The next rule depends upon the punctuation mark at the

end of the quotation. In sentence 2 a question mark ends the quotation and separates it from the introductory words. If the quotation were an exclamation, an exclamation mark would be used as: "What a fine dog!" cried George.

When the quotation is a statement, a comma is used instead of the period, as: "It belongs to me," said Frank.

When the quotation comes first, put a comma at the end of it and within the quotation marks if it is a statement; but if it is a question, use a question mark; and if it is an exclamation, use an exclamation mark.

In divided quotations, the introductory words are separated from the rest of the sentence by putting commas before and after them. But if the part of the quotation that comes before the introductory words needs a question mark or an exclamation mark, this is used instead of the first comma, as: "Hurrah!" cried Edward, "I have found my ball."

If a divided quotation contains more than one sentence, the introductory words may come at the end of a sentence, and be followed by a period, as: "Will you come with me?" she said. "I will wait for you."

In a divided quotation put a comma before the introductory words, unless a question mark or an exclamation mark is needed; and put a comma after these words unless a period is needed.

Sometimes we use a quotation that contains another, as: Henry said, "When I met Frank this morning, he cried out, 'Hurrah! I hope you have come for a long visit.'"

Enclose a quotation within a quotation between single quotation marks.

Insert quotation marks correctly in the following sentence: Henry Bates answered, James was so excited that he asked me, Did you know that Walter won the hurdles?

Omit the first three words of the sentence, and punctuate the direct quotation.

Omit the next five words, and write what remains as a divided quotation, punctuating it correctly.

35



Where do these children live? Give them suitable names. How old are they?

Describe the dress of each in turn, giving the *striking details* that make each different from the others. Arrange the details in some definite order; that is, begin with the more important articles of dress and end with the ornaments, or begin with the head and end with the feet.

Look at the face of each child and tell what kind of

character it seems to show. Is this child quiet or noisy? mischievous? sulky? kind-hearted? generous? jolly? good at lessons? Name any other qualities that you see in each face.

36

Learn to distinguish carefully between these words, and use them according to their meaning:

1. *Lay* means *to place something*, to make it *lie*.
2. *Lie* means *to lie down*, or *to be lying down*.
3. *Set* means *to place something*, to make it *sit*.
4. *Sit* means *to sit down*, or *to be sitting down*.
5. *Raise* means *to lift up*, to make *rise*.
6. *Rise* means *to get up*, or *to go up*.

<i>Present time</i>	<i>Past time</i>	<i>Action completed</i>
{ lay	laid	laid
{ lie	lay	lain
{ set	set	set
{ sit	sat	sat
{ raise	raised	raised
{ rise	rose	risen

1. Make three sentences for each of the words in the first column, using also the word *now*.
2. Make three sentences for each of the words in the second column, using also the word *yesterday*.
3. Make three sentences for each of the words in the third column, using also *already*.

For instance, one of your first sentences might be, "Many apples now lie on the ground."

37

An English poet who visited Germany a hundred years ago was so much interested in the Christmas customs there that

he wrote about them in a letter. You may like to see how much the old German Christmas was like ours to-day.

Read the following account and tell what is the subject or *topic* of each paragraph.

A GERMAN CHRISTMAS

There is a curious custom here that pleased me. The children make little presents to their parents, and to one another; and the parents to the children. For three or four months before Christmas the girls are busy, and the boys save up their pocket-money to buy presents.

What the present is to be is kept secret. The girls work when they are out visiting, get up before daylight to work, and keep their plans secret in other ways.

Then, on the evening before Christmas Day, the children light up one of the parlors, into which the parents must not go. A great yew bough is fastened on the table near the wall, many little tapers are fastened in the bough, but so as not to catch it till they are burnt out, and colored paper hangs and flutters from the twigs.

Under this bough the children lay out in great order the gifts they mean for their parents, still hiding in their pockets what they intend for one another. Then the parents come in, and each child presents his little gift, with kisses and embraces.

Where I witnessed this scene there were eight or nine children. The shadow of the bough and its ornaments on the wall and arching over on the ceiling, made a pretty picture; and then the raptures of the little ones when at last the twigs and the candles began to take fire and snap! Oh, it was a delight to see them!

ADAPTED FROM SAMUEL TAYLOR COLERIDGE

Write a short list of topics for an account of your Christmas preparations or of Christmas Day at your home. Talk about several of these topics, giving the events in the order in which they happened. Make your account as interesting as possible by choosing details that are perhaps a little uncommon and may not be known to all the class.

38

Write an invitation to a classmate to a birthday party.

Write an answer to the invitation you receive.

39

Pronouns

1. When Ned lost his hat, he borrowed his father's cap.
2. Alice told her mother that she had a headache, but that it was not very bad.
3. Sally, did you see the girls when they passed by?
4. I want all of you to listen.

In the first sentence we might have said: "When *Ned* lost *Ned's* hat, *Ned* borrowed *Ned's* father's cap." Does that sound well?

Instead of repeating the same noun we use it once to tell who is meant and afterward use little words that are called *pronouns* to take its place. The word *pronoun* means *for a noun*.

In the first sentence find the pronouns that stand for *Ned* and *Ned's*. These pronouns are used in speaking of a boy, or of any male. What other pronoun stands for *boy*?

In the second sentence whose mother is mentioned? What part of speech is *her*? What noun does it stand for? Find another pronoun standing for the same noun. These pronouns are used in speaking of a girl, or of any female. Give a third pronoun used for *girl*. Find another pronoun in the same

sentence. What does it stand for? It is used of things. Give another pronoun that is used of things.

In the third sentence, who are meant by *they*? What part of speech is *they*? What noun does it stand for? This pronoun stands for persons or things when more than one are spoken of. Name three more pronouns that are used in the plural number in speaking of persons or things.

In the fourth sentence there are two pronouns, but they are not like those we have been speaking about, because they do not stand for a noun in the same sentence. Find them.

The pronoun *I* stands for the person speaking. Name three other pronouns that we use when speaking of ourselves. Does *I* ever stand for more than one person? What must I say when I mean another person and myself? Name the four pronouns I may use when speaking of myself and some one else.

The pronoun *you* always stands for the person spoken to. Does *you* mean one or more than one person? Notice that *you* in the third sentence means only one person, while *you* in the fourth sentence means more than one person. Name two other pronouns that are used for the person spoken to.

All these pronouns are called *personal pronouns*, and the name of the person or thing for which each stands is called its *antecedent*.

The antecedent of a personal pronoun is usually given before the pronoun, unless it is already known.

Personal pronouns are in the singular number when they stand for singular nouns; in the plural number when they stand for plural nouns.

What pronouns may be used in these sentences?

1. When Mary and — sister rolled down hill, — soiled — dresses.
2. I told — father that the book was —.

3. We heard that — old dog was dead.
4. Peter told — father that — was snowing.
5. This book has lost — cover.

40

Review

Suppose that you have been buying several things in a store. Write an imaginary conversation as it might have happened between yourself and the clerk while making your purchases. Make use of quotations, and divided quotations, and one quotation within a quotation.

41

Guess which state is meant by the following description:

In the Atlantic coastal plain lies a large state, which has beautiful mountain scenery in the northeastern part, and in the southern, long stretches of well-tilled farms. On the boundary are three large lakes, and several smaller ones lie in the interior. Between two of the large lakes is a wonderful fall, one of the finest in the world. Near the eastern boundary a river winds in and out among high hills, resembling in beauty the famous river Rhine.

Across this wide state stretches a canal, on which western produce of grain, cattle, and many other things can be carried by boat to the Atlantic coast.

At the eastern end of this canal lies the capital; but the largest city is in the southeastern part of the state, where the beautiful river flows into the ocean. Because of its position, its fine harbor and excellent waterways, and its numerous railroads, this city has grown to be one of the most important in the United States.

This state was first settled by the Dutch, but later it became English, and was named after an English duke.

Open your geographies to the United States, choose a state, make notes about it, and give so clear a description of it that the name can be readily guessed.

42

We have learned that a pronoun stands for a noun, and that a personal pronoun stands for the name of a person or thing recently mentioned or clearly understood, which is called its antecedent.

In the following sentences, name all the personal pronouns and the antecedent of each, and tell whether each is singular or plural:

I don't know what we should have done without you. Our house was so much colder than yours. My room could not be used at all. Father said that he could not remember another winter when his ears had been frosted, and Mother said that she had never known it to be so cold. They told me to ask your father to let me sleep at your house while they moved their things into the south wing of ours.

Whenever any one speaks, he divides people and things into three classes. He calls himself *I*; and himself and others with him *we*. He calls those to whom he speaks *you*. All others he calls *he*, *she*, *it*, and *they*.

The pronouns that stand for the *speaker* are said to be of the *first person*. These are: *I*, *my*, *mine*, *me*, in the singular number; *we*, *our*, *ours*, *us*, in the plural number.

The pronouns that stand for the *person spoken to* are

said to be of the *second person*. These are: *you, your, yours*; and they are the same in both numbers.

The pronouns that stand for the *person or thing spoken of* are said to be of the *third person*. *He, his, him*, are used of male persons and animals. *She, her, hers*, are used of female persons and animals. *It, its*, are used of things. All these are in the singular number. *They, their, theirs, them*, are used of persons, animals, and things, and are in the plural number.

1. Between *you* and *me*, this is the truth.

Make sentences like this, using *him* and *me*, *her* and *me*, *them* and *me*, *you* and *him*, *you* and *her*, *you* and *them*, *her* and *them*, *him* and *them*.

2. This is *my* hat, and these gloves are *mine*.

Make sentences like this, using *your, yours; our, ours; her, hers; their, theirs*.

3. Is it *I*? It is *I*.

Make sentences like this, using *we, he, she, they*.

4. *He* and *I* are going.

Make sentences like this, using *she and I, they and I, you and he, you and she, you and they, he and she*.

43

THE CRATCHITS' CHRISTMAS DINNER

It was Christmas Day. There was such a bustle among the Cratchits that you might have thought a Christmas dinner the rarest of all things; and it was really something very like it in that house. Mrs. Cratchit, in a twice turned gown but brave in ribbons, assisted by Belinda, set the table; while the two young Cratchits

danced about, basking in the thought of goose and plum pudding.

“Here’s Martha, Mother!” said Belinda.

“Here’s Martha, Mother!” cried the two young Cratchits. “Hurrah! There’s such a goose, Martha!”

“Why, bless your heart alive, my dear, how late you are!” said Mrs. Cratchit, kissing her a dozen times. “Sit down before the fire, and have a warm.”

“No, no! There’s Father coming!” cried the two young Cratchits. “Hide, Martha, hide!”

So Martha hid herself, and in came little Bob, the father, with Tiny Tim upon his shoulder. Alas for Tiny Tim! He bore a little crutch, and had his leg supported by an iron frame.

“Why, where’s our Martha?” cried Bob Cratchit, looking round.

“Not coming,” said Mrs. Cratchit.

“Not coming!” cried Bob. “Not coming on Christmas Day!”

Martha didn’t like to see her father disappointed, so she came out from behind the closet door and ran into his arms.

Then every one was busy. Mrs. Cratchit made the gravy hissing hot; Peter mashed the potatoes with vigor; Belinda sweetened the apple sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, and mounting theirs, crammed spoons into their mouths, lest they should shriek for goose before their turn came, and even Tiny Tim beat on the table with his knife and faintly cried “Hurrah!”

At last the dishes were set on and the grace was

said. There never was such a goose, so tender and so cheap. There never was such a wonderful pudding. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. Then all the Cratchit family drew around the hearth, while the chestnuts on the fire sputtered and cracked noisily. Then Bob said: "A Merry Christmas to us all, my dears. God bless us!"

"God bless us every one!" said Tiny Tim, the last of all.

ADAPTED FROM CHARLES DICKENS

Tell this story in your own words.

44

The Apostrophe

What is an apostrophe? In what two ways is it used?

What is a possessive? a contraction?

To write the possessive of a singular name, add an apostrophe and an *s*.

To write the possessive of a plural name that does not end in *s*, add an apostrophe and an *s*.

To write the possessive of a plural ending in *s* or *es*, add an apostrophe only.

Write the possessives of *ox*, *oxen*, *men*, *fox*, *foxes*, *lady*, *ladies*, *ostrich*, *ostriches*, *buffalo*, *thief*, *thieves*.

In a contraction, use an apostrophe to show where the letter or letters are omitted.

Give the contractions for *do not*; *does not*; *shall not*; *will not*; *has not*; *have not*; *did not*; *could not*; *should not*; *would not*;

is not; are not; I will; I am; he is; there is; you have; it is; they are; we have; it will; he would.

In writing, contractions are used only when a conversation is reported, or when the writing is intended to seem careless or familiar, like talk.

Sometimes in speaking of a year we leave off the part that tells what century it belongs to. So we may write 1776 or '76. We usually say the Class of '15, or '16, or whatever it may be. In writing such contracted forms, we use an apostrophe to show that something is omitted.

There is another use of the apostrophe. It is not so frequent as the others, but it is not hard to learn. Here are some examples:

Be sure to dot your i's and cross your t's.

Make your 1's, 7's, and 4's more carefully.

Don't make l's like ?'s.

Write the plural of letters, figures, and signs with an apostrophe and an s.

Write the following passage from dictation:

“Now, which'll you have, Maggie, right hand or left?”

“I'll have the tart with the jam run out,” said Maggie.

“But you don't like that, you silly. I shan't give it to you. Now choose.”

“I'll take left hand,” said Maggie.

“You've got it,” said Tom, handing her the best piece.

“Oh, please, Tom, I don't mind. You take it.”

“No, I shan't,” said Tom crossly.

Tom's tart was finished before Maggie's, and then he said, “Oh, you greedy thing!”

"Oh, Tom, why didn't you ask me for a piece?" said Maggie.

"I wasn't going to ask you. You might have thought of it when you knew I gave you the best bit. I don't do such things; but I wouldn't be a greedy!"

ADAPTED FROM GEORGE ELIOT

45



Have you read *Little Women*? Did you like it? The house in the picture is Miss Alcott's own home, the house in which Meg, Jo, Beth, and Amy lived.

Could you describe this house in one word? What do you especially like or dislike about it? Is it in the city, or in a small town? Is it old, or new? What kind of tree stands in front of it? How large is the tree at its base?

Write a sentence, or several sentences, giving your general impression of the house and its situation.

When some of these sentences have been talked about and perhaps improved, study the house to get a more definite impression as to its details. Is it large or small? dark or light in color? How would you describe the shape? the roof? the windows? the entrance? the surroundings?

Write so clear a description of the house that one who had never seen it would be able to recognize it if he went to that town.

46

What is a pronoun? What kind have we studied? There are other kinds which we should learn to recognize.

It is not always possible to name the antecedent of a pronoun. When, for example, it helps to ask a question, it seems to have no antecedent. All pronouns, however, in one way or another stand for some noun.

In the following sentences all the pronouns are italicized. Name them, and tell the antecedent of each. Which are personal pronouns, and which are not?

1. When *we* arrived, the deer were close about *our* camp.
2. *Some* of *them* would steal up slyly, and eat *such* of *our* scraps as *they* could find.
3. *I myself* sometimes came upon *several* which had taken shelter from the rain under *our* woodshed.
4. *This* became *their* custom.
5. *All* of *them* were friendly; *I* never saw *any* that were fierce.
6. *Who* has heard such a story?
7. *What* was *it*?
8. Let *each* tell *his* story in *his* own way.
9. *Many* are called, but *few* are chosen.
10. *Whose* book is *that*?

47

Words which are often confused in their forms are:

Flow, which means *to run as water runs*.

Flee, which means *to run away*.

Fly, which means *to move through the air as a bird does*.

Notice and learn the differences in their forms:

<i>Present time</i>	<i>Past time</i>	<i>Action completed</i>
flow	flowed	flowed
flee	fled	fled
fly	flew	flown

With these learn also:

<i>Present time</i>	<i>Past time</i>	<i>Action completed</i>
grow	grew	grown
blow	blew	blown
know	knew	known

Write from dictation:

I *knew* that the bird *had flown* to the spring from which the river *flowed*. There violets *grew*, as I *have known* for many a year. The wind *blew* hard. Leaves *flew* before it, and small animals *fled* to their homes for shelter. When it *had blown* me about for an hour, it suddenly *grew* still.

48

A story written for *anybody* would please *nobody*. One of the most important things in writing a story is to have in mind some person, and to put into the story only such things as that person will be interested to read.

HOW SHOULD YOU LIKE IT?

A cruel boy named Arthur found a grasshopper and amused himself by tormenting it in many ways.

All at once the grasshopper began to grow until it

became an enormous creature, bigger than Arthur. It then began to treat him as he had treated it, making him jump and jump until he could jump no more. Trembling with fear, he awaked and found he had been dreaming.

Suppose you know a little boy who is not kind to animals, and he asks you to write him a story. Write about Arthur and the grasshopper so that the little boy shall think of what might happen to him if he had to change places with the cats and birds and beetles he treats cruelly. Tell where Arthur found the grasshopper, what he said and did to it, and what the grasshopper answered. Tell how the grasshopper grew, how big it became, and what it said and did to the little boy. Last of all, tell what Arthur thought or said when he awaked. Do not tell that it was a dream until you get to the end.

49

Write a business letter to some firm of booksellers, ordering several books. Give the titles of the books that you wish. Suppose that each book costs a dollar. State that you are sending the money by money order or check, or that you wish the books charged to your account.

50

Explain each punctuation mark in the following:

“It’ll be many a long day before the redcoats think of seeking us here,” said Alan. “So now we must send for some of James’s silver.”

“And how shall we send for that?” said I. “We’re here in a desert place.”

“You see, David, there will be money set upon our heads,” said Alan, “or I would go down and trust my life into these people’s hands.”

“But being so?” I asked.

"But being so," said Alan, "I'd as lief they didn't see me. When it comes dark again," he continued, "I'll steal down into the village and set this button in Macoll's window. He's a tenant of Appin's."

"When Macoll sees this," continued Alan, "he'll know that the button's Duncan Stewart's and that Duncan's son has need of him."

ADAPTED FROM ROBERT LOUIS STEVENSON

51

THE ENCHANTED SHIRT

I

The king was sick. His cheek was red,
And his eye was clear and bright;
He ate and drank with kingly zest,
And peacefully snored at night.

But he said he was sick, and a king should know,
And the doctors came by the score.
They did not cure him. He cut off their heads,
And sent to the schools for more.

At last two famous doctors came.
And one was as poor as a rat;
He had passed his life in studious toil,
And never found time to grow fat.

The other had never looked in a book;
His patients gave him no trouble:
If they recovered, they paid him well;
If they died, their heirs paid double.

Together they looked at the royal tongue,
As the king on his couch reclined;
In succession they thumped his august chest,
But no trace of disease could find.

The old Sage said, "You're as sound as a nut."
"Hang him up," roared the king in a gale —
In a ten-knot gale of royal rage;
The other leech grew a shade pale;
But he pensively rubbed his sagacious nose,
And thus his prescription ran:
*The king will be well, if he sleeps one night
In the shirt of a happy man.*

II

Wide o'er the realm the couriers rode,
And fast their horses ran,
And many they saw, and to many they spoke,
But they found no happy man.

They found poor men who would fain be rich,
And rich who thought they were poor;
And men who twisted their waists in stays,
And women who short hose wore.

At last they came to a village gate,
A beggar lay whistling there;
He whistled, and sang, and laughed, and rolled
On the grass, in the soft June air.

The weary couriers paused and looked
At the scamp so blithe and gay;
And one of them said, "Heaven save you, friend!
You seem to be happy to-day."

"O yes, fair sirs," the rascal laughed,
And his voice rang free and glad;
"An idle man has so much to do
That he never has time to be sad."

"This is our man," the courier said:
"Our luck has led us aright.
I will give you a hundred ducats, friend,
For the loan of your shirt to-night."

The merry blackguard lay back on the grass,
And laughed till his face was black;
"I would do it, God wot," and he roared with the fun,
"But I haven't a shirt to my back."

III

Each day to the king the reports came in
Of his unsuccessful spies,
And the sad panorama of human woes
Passed daily under his eyes.

And he grew ashamed of his useless life,
And his maladies hatched in gloom;
He opened his windows and let the air
Of the free heaven into his room.

And out he went in the world, and toiled
In his own appointed way;
And the people blessed him, the land was glad,
And the king was well and gay.

JOHN HAY

What was the matter with the king? Why did the physician give such a strange prescription? What made the king ashamed of his idleness and his imaginary illness?

What is the meaning of the following words: *zest?* *gale?* *leech?* *pensively?* *sagacious?* *fain?* *panorama?* What is a courier? a blackguard? a ducat?

How many verses are there in each stanza? Which of them rhyme together? What do you notice about the first and third lines of each stanza?

Tell the story of the poem.

52

Adjectives

With nouns we often use words which limit or modify their meaning in some way. Sometimes they tell the color of a thing, as the *red* rose; sometimes its size, as the *tall* man; sometimes its shape, as the *square* book; sometimes the way it feels to the touch, as *hot* water, the *soft* cushion; sometimes other qualities, as an *interesting* book, a *lively* dog, and so on. Words which modify nouns are called *adjectives*.

When adjectives *modify* a noun they make it different. A *red* rose and a *white* rose are very different; and so are *hot* water and *cold* water, an *interesting* book and a *dull* book.

Sometimes we use more than one adjective to modify a noun. As each adjective is added, the meaning is *modified* more and more, as: a hat, a *wide-brimmed* hat, a wide-brimmed *straw* hat, a *wide-brimmed white straw* hat.

A word used to modify a noun or a pronoun is called an adjective.

In the following exercise, point out all the adjectives and tell what nouns they modify:

1. Her thick hair fell in dark, heavy, straight locks.
2. She gathered fragrant purple flowers.
3. Lucy had a small round neck, a little straight nose, fine clear eyebrows darker than her curls, and bright hazel eyes.

4. The house is a trimly-kept, comfortable old dwelling.
5. My birthday candy was in a heart-shaped box.
6. The fine white powder made the spider webs look like fairy lace work.

Write a sentence about your house, some relative or friend, some garden, some pet animal, some article of dress. Use several adjectives to modify each noun.

53

In writing a description of anything, we must choose the details that make it like itself and different from other things.

Suppose you have lost a pet dog and wish to tell as quickly and clearly as possible how he is different from all other dogs. If you say, "Lost. — Black and white collie, one blue eye and one brown," any one who saw him would recognize him at once, because black and white collies are not common, and dogs whose eyes are of different colors are rare.

As advertisements are paid for according to the amount of space they take, people who write them try to say as much as possible in the fewest words.

In the following advertisements, which details would most quickly help any one to recognize the missing thing?

LOST. — Small yellow Angora kitten, white spot on throat, white on front paws. Blue ribbon with silver bell. Reward if returned to 31 Fairfield Street.

LOST. — White English bull terrier, six or seven months old, screw tail, clipped ears. Red bow on collar, marked R. E. Nye. Return to 7 Cabot Street, and receive reward.

LOST. — Sept. 30, between Church Street and L. P. Hollander & Co's., lady's gold neck chain and locket with monogram R T H on one side and diamond on the other. Return to 7 Park Square, and receive reward.

1. Write an advertisement describing something that has been lost and offering a suitable reward for its return.
2. Look at the Lost and Found column of some newspaper. Cut out and bring to school any advertisements that seem to you especially good.

54

The Parts of Speech

Words are classified according to the kind of work they do in the sentence.

What are words called that are used to *name* persons or things?

What are words called that are used to *stand for* nouns?

What are words called that are used to *modify* nouns?

All words are grouped into eight classes, because there are eight kinds of work to be done in the sentence. These classes are called *parts of speech*.

Nouns, pronouns, and adjectives are three of these parts of speech.

In the following sentences, tell what part of speech each italicized word is:

1. There is too much *salt* in the *salt* fish.
2. The *head* boy stood on his *head* for joy.
3. The large *snow* flakes soon covered the ground with *snow*.

When the words *salt*, *head*, and *snow* are alone, can we tell what part of speech each is? When can we tell without any doubt? Are these words always either nouns or adjectives? Can we make sentences in which each of them is still another part of speech?

Look at the following:

4. There is too much *salt* in the *salt* fish; do not *salt* it more.
5. The *head* boy stood on his *head* for joy, when he heard that he continued to *head* his class.

6. It began to *snow* fast, and the large *snow* flakes soon covered the ground with *snow*.

Do you see that the words *salt*, *head*, and *snow* are used in three different ways in these sentences? Each is used once as the name of a thing; then it is a noun. Each is used once to describe something; then it is an adjective. Each is used once to express an action; it is then another part of speech, the name of which we shall soon learn.

Almost any word may be used as more than one part of speech. The only way to tell what part of speech a word is, is by its use in the sentence.

EXERCISE

In the following sentences, tell what part of speech each italicized word is:

1. *Sugar* is made from *sugar* cane, *sugar* beets, and the *sugar* maple.
2. *Good hair* mattresses are always made of *horse hair*.
3. The poor old man lost all his *goods* in the fire.
4. Her green *silk* dress was exhibited in a large *glass* case.
5. In his left *hand* he held all that was left of the *hand* pump.
6. Our *old horse* is very fond of candy, *sugar*, and other *sweets*.
7. Copper cents are made of *copper*, and *nickels* are made of *nickel*.
8. A little worm that bores *holes* in *books* is called a *book worm*.
9. The new *brick* houses are *red*, and have *stone* trimmings.
10. *She* wore her *lawn* dress to the *lawn* party and danced on the *lawn*.
11. The *cave* dwellers lived in *caves*, and used *bone* utensils made of the *bones* of animals.
12. *He* put each book in *its* proper place.



MARK TWAIN

Who was Mark Twain? Do you know his real name? What are some of his books? Have you read any of them? Which? Did you like them? What were they about?

What is the best word to describe his face? Should you use one of the following words: serene, cross, venerable, shrewd, morose, kindly, quizzical, lovable, humorous, cruel, fierce, crotchety? Perhaps you can find one that is better than any in the list.

Describe the face in detail. What do you notice first, the hair, or eyes, or eyebrows, or nose, or something else?

Is the face square or round or long? What do you observe about the chin? What is the best word to describe the hair? Which do you notice first, the eyes or eyebrows? Why? What is the best word to describe the eyebrows? What do

you notice between the eyebrows? Describe the nose, the mouth, the mustache.

Write a description of the face, and try to put into it all the qualities that make this different from every other face you have ever seen.

56

Shall and *will* are sometimes difficult words to use correctly. Scarcely any one ever makes a mistake in using *you shall*, or *you will*, or *he shall* or *will*. In asking questions there are also some forms that are nearly always used correctly. These are: *shall he* and *will he*. The forms that need study are only these: *I shall*, *I will*, *shall I*, *will I*, and *shall you* and *will you*.

The simplest of these forms are *shall you* and *will you*.

If you were making up a party to go somewhere, you might ask a friend, "*Will* you go with us?" But if you were not making up the party but had merely been invited to it, you would not have the right to ask, "*Will* you go with us?" but would have to say, "Are you going?" or "*Shall* you go?"

If you wish to borrow a book from a friend, you may ask, "*Will* you lend me your book?" because the lending of the book depends on the willingness of your friend. But if your friend has ordered a new book and you wish to ask whether he will have it by Saturday, you must use *shall you* and may ask, "*Shall* you have your new book by Saturday?" because having the book by Saturday does not depend on your friend's will or wish, but on something else.

If you are serving tea and coffee and wish to know which some one prefers, you should ask, "*Will* you have tea, or coffee?" because the choice lies with the person you address.

In deciding whether to use *Will you* or *Shall you*, stop and think whether the reply depends on the *will* or *choice* of the person spoken to or not. If it does, use *Will you*; if not, use *Shall you*.

Make two forms of each of the following questions, one with *Will you* and the other with *Shall you*, and explain the difference in meaning between the two forms:

1. — — go with us to the picnic?
2. — — be at home this evening?
3. — — stay in town over Sunday?
4. — — take Bob with you?
5. — — be ready to go at six o'clock?

Make five questions, using *Shall you* correctly and five using *Will you*.

57

What important man are you now studying about in your history? Name three or four things that make him interesting. Make a list of the most important facts in his career, and write in your own words an account of his life.

58

Strawberries are sweet.

This is an ugly dog.

In these sentences which words are adjectives?

If you had been eating strawberries, you would find out that some are sweeter than others; and of course you know that some dogs are uglier than others. We are always comparing things, and saying that one is *sweeter* or *uglier* or *smaller* or *softer* or *harder* than another. These adjectives ending in *er*, which are used in comparing things, are called *comparatives*, or are said to be in the *comparative degree*.

If you had several strawberries or dogs, you might wish to say, "This strawberry is the *sweetest*," or "This dog is the *ugliest* of them all." These adjectives ending in *est*, which tell that a thing is the *most sweet*, or the *most ugly*, are called *superlatives*, or are said to be in the *superlative degree*.

Adjectives not in the comparative or the superlative degree are called *positives*, or are said to be in the *positive degree*.

To some adjectives, however, we do not add *er* or *est*, because it would make them too long, or too difficult to pronounce. When we wish to use such adjectives as comparatives or superlatives, we use *more* or *most*. So if we are speaking of beautiful things, we say, "This is *more* beautiful than that," or "This is the *most* beautiful of all."

Compare, that is, give the comparative and superlative of:

thick	splendid	lovely	courageous
low	small	high	faithful
dangerous	studious	suitable	humble
dull	lopsided	pleasing	magnificent
busy	haughty	gay	serious

59

Write a letter to some one in a foreign country who has never been to America, and tell about one of the following things. Suppose that he has asked you to give him information:

1. What corn (or tobacco, or rice, or cotton) is like, how it grows, and what it is used for.
2. What a "sky scraper" is, how it is built, and how many people work in it.

60

Review

1. How many parts of speech are there?
2. Name and define those that you know.
3. Can you tell what part of speech a word is when it stands alone? When it stands in a sentence, how do you know?

4. Write two sentences, using *watch* as two parts of speech. Tell what part of speech it is in each.
5. What is an adjective? Use one in a sentence.
6. What is a pronoun? Name the personal pronouns.
7. Name three pronouns that are not personal, and use them in sentences.
8. In what two ways are adjectives regularly compared? Give a comparison according to each way.
9. Write a possessive singular; a possessive plural.
10. Write two sentences, using correctly the contractions of *do not* and *does not*.

61

THE TWO SWORDS

It was daybreak when King Richard and his followers set out. After they had gone more than half the distance, they met the Saracen army in splendid array. At once the two monarchs threw themselves from their horses, and, the troops halting, they advanced to meet each other in profound silence. Saladin led the way to a splendid pavilion hung with embroidered flags and gilded ornaments that glittered in the sunlight.

As Richard stood before Saladin, the eyes of the Eastern monarch rested upon his two-handed sword, a broad, straight blade extending from his shoulder to his heel.

“If I had not seen this blade flaming in the front of battle,” said Saladin, “I should not believe that human arm could wield it. Might I ask to see one blow given in pure trial of strength?”

“Willingly,” said Richard; and looking round, he saw a steel mace, the handle being of the same metal, about an inch and a half in diameter. This he placed on a block of wood.

The glittering sword, wielded by both his hands, rose aloft to the king's shoulder, circled around his head, descended with the sway of some terrific engine, and the bar of steel rolled on the ground in two pieces.

"A most wonderful blow!" exclaimed Saladin, carefully examining the pieces.

Then taking a cushion of silk and down, he placed it on one end. "Can thy weapon, my brother, sever that cushion?" he asked.

"No, surely," exclaimed the king; "no sword can cut that which offers no resistance to the blow."

"Look, then," said Saladin. Tucking up the sleeve of his gown, he unsheathed his scimiter, a curved and narrow blade, dull blue in color, and balanced himself as if to steady his arm. Then stepping forward, he drew the scimiter across the cushion, applying the edge so skillfully and with so little apparent effort that the cushion seemed to fall apart.

"It is a juggler's trick!" cried De Vaux.

Saladin seemed to understand him. Taking a veil, he laid it double along the edge of his sword, extended the weapon edgeways in the air, and drawing it suddenly through the veil, severed it into two parts, which floated to different sides of the tent.

"In good faith, my brother," said Richard, "thou art matchless at the trick of the sword, and right perilous were it to meet thee."

ADAPTED FROM SIR WALTER SCOTT

Give the reason for each new paragraph. Then tell the story in your own words.

62

Look at the italicized words in the following sentences:

1. I will take *this* book.
2. Did you see *that* dog?
3. I like *all* flowers.
4. I saw *several* people there.
5. *These* apples are pippins.
6. *Those* pears are not ripe.
7. I have *an* orange.
8. Did you see *the* ball game?
9. I have *two* sisters and *three* brothers.
10. *My* father is *a* doctor.

The italicized words in these sentences are all adjectives, because they modify nouns; but instead of describing, they are used merely to *point out* some thing, or to tell *how many* things are named. Which adjectives point out some particular thing or things? Which tell how many things are named?

The adjectives *a*, or *an*, and *the* are also called *articles*. *The* is called the *definite article*, because it points out some definite thing; *a*, or *an*, is called the *indefinite article*, because it points out any one of a group of things. *A*, or *an*, is really the same word as *one*, and so belongs with *two*, *three*, and so on, among adjectives that tell *how many* things are named.

If we say, "I saw *a* red car at the corner," we mean merely *one* red car, not a particular red car; if we say, "I saw *the* red car at the corner," we mean some special red car known to us and to the person to whom we are speaking.

The indefinite article is written *a* before words that begin with a consonant sound, and *an* before words that begin with a vowel sound.

We say *a* bat, *a* cat, *a* dog, *a* fish, *a* goat, *a* horse, and so on; but *an* apron, *an* elm, *an* Irishman, *an* ox, *an* umbrella.

The letter *h* is often silent in our pronunciation; when it is, we use *an*. So we say *an* hour, *an* honor; but *a* hare, *a* house.

The letters *u*, *eu*, and *y* are usually pronounced like a consonant when they begin a word; so we say *a* unit, *a* uniform, *a* European, *a* young man, *a* yard.

ORAL EXERCISE

Supply *a* or *an* for the blanks in the following sentences:

1. It was — hour of joy for me, — happy hour.
2. — young tailor with — yardstick in his hand stood by — huge pile of cloth.
3. The child of — European and — Asian is called — Eurasian.
4. It was — honor to be crowned Queen of the May under — yew tree on the common.
5. In the field I saw — ewe with her lamb.
6. I have never read — history of — African kingdom.
7. Such — union makes — unit of — importance scarcely to be imagined.
8. — honest man lives there.
9. She wore — apron of — hue at once strange and pretty.
10. This is — high-handed proceeding.

63

The first step toward writing a good description of anything is to look carefully at the thing we are to describe and choose its *striking* qualities, those that make it *most like itself* and *least like anything else*.

The second step is to arrange these in *the best order*, the order in which they will make a clear picture of what we have seen.

The third step is to find the words that *exactly fit* the thing we are describing, that is, words that tell its size and shape and color and other qualities, as clearly as possible.

One way of doing this is not to exaggerate its size, but to form the habit of seeing it just as large or as small as it is. When we have practiced observing for a time, we shall often find it possible to explain the size and shape of one thing by comparing it with another with which we are all familiar. We may say of an unknown animal that it is about as large as a squirrel; of a strange tree, that it is somewhat like a maple in shape; of a stone, that it is about the size and shape of a football, and so on.

Another way is not to be satisfied to use the few principal colors; but to look for modifying words that will give the exact shade, as: *sage* green, *olive* green, *grass* green, *russet* brown, *golden* brown, *palest* lilac, *jet* black, *blue* black, *purple* black, *apricot* yellow, *lemon* yellow, *forget-me-not* blue, and so on. In the same way, modifying words should be used, when necessary, to give the exact odors, or sounds, or feeling, or looks of what we are describing.

A third way is, not to call things by the name of the general class to which they belong, but by the name of some smaller special class. Thus, instead of talking about a tree, a bird, a horse, we can make our words more nearly fit the thing by saying an *elm*, a *sugar maple*, a *robin*, or a *phœbe* bird, an *Arabian horse*, or a *Percheron*. Such words are called *specific words*.

In each of the following sentences, what one word could be used for the italicized group of specific words?

1. He took down a *shabby old brown leather volume of Longfellow's poems*.
2. She held in her arms a *shapeless, unpainted wooden creature which she called Cecilia*.

3. The mill was full of *fat and floury spiders*.
4. Sit down on your *little red three-legged stool*.
5. She was eating a *sticky currant tart with half the juice run out*.

Make four sentences, each describing one of the following things, and using as many specific words as possible to show its size, color, and other striking qualities:

1. An apple pie:	3. A toad.
2. A pair of shoes.	4. A rocking-chair.

64

Verbs

The part of the sentence about which something is said is called the subject.

The part of the sentence that says something about the subject is called the predicate.

1. Helen laughed.
2. Did Helen laugh?
3. How Helen laughed!

In these three sentences, name the subject; the predicate.

What is the subject of a sentence? the predicate?

4. The three boys ran all the way to school.
5. Did the three boys run all the way to school?

In these sentences, name the subject; the predicate.

What is the difference between the predicates in sentences four and five and the predicates in the first three sentences?

In the fourth sentence, what one word does the same sort of work that is done by *laughed* in the first and third sentences?

In the fifth sentence, what two words do the same sort of work that is done by *did* and *laugh* in the second?

The words *laughed*, *did* . . . *laugh*, *ran*, *did* . . . *run*, are the most important parts of the predicates of these sentences. In fact, as we can see by reading the sentences without these words, they are so important that without them there could be no predicate. They are called *verbs*.

A sentence is a word or group of words that expresses a thought; and the *verb* is the one part of the sentence without which it is impossible to express a thought.

If we say *horse*, the person to whom we are speaking knows that we have in mind the idea of a horse, but he cannot tell whether we are thinking, "I want a horse," "The horse is white," or "Have you a horse?" or hundreds of other thoughts that we might have about a horse.

If we say *white horse*, the person to whom we are speaking does not know whether we mean that we *like*, or *see*, or *wish*, or *have* a white horse, or whether we wish to ask a question or to make an exclamation about a white horse.

It is only when we say some such thing as: "I like a white horse," "I bought a white horse," "Have you a white horse?" "Look at that white horse!" that we have expressed a thought that the other person can understand. When we have done this we have made a sentence.

The verb, then, is the part of a sentence *necessary* in order to express a thought.

A great many verbs assert *action*, as; Who *killed* Cock Robin? The dog *barked*. How many fish *did* you *catch*? Some, instead of asserting action, assert *being* or *state*, as: The apple *is* red. The sky *was* blue.

A word that asserts action, being, or state, is called a verb.

Turn to the story in Lesson 61 and point out all the verbs that are used as predicates.



What does this picture show? Can you give the name that tells exactly what this kind of aeroplane is called? From looking at the picture, could you tell why it is so called?

Does it fly the broad way or the long way? How can you tell? What makes it go? What steers it? Where is the man sitting? What is he doing? How high is it above the ground? Why do you think so?

Talk about this picture, describing the aeroplane and, as far as you can, explaining it.

What do you know about aeroplanes in general? Have you ever seen an aeroplane? How many kinds are there? How high have they gone? How far?

How do you suppose it feels to fly through the air? Should you like to try it?

What do you suppose the earth looks like when you are high above it?

66

THE SHOP

But now, though the shop-window was still closely curtained from the public gaze, a remarkable change had taken place in its interior. The counter, shelves, and floor had all been scoured, and the boards were over-strewn with fresh blue sand. The brown scales, too, had evidently been scrubbed, in an effort to rub off the rust, which, alas! had eaten through and through the brass.

Neither was the little old shop any longer empty of goods. Behind the counter stood a barrel,—yes, two or three barrels, one containing flour, another apples, and a third, perhaps, Indian meal. There was also a square pine box, full of soap in bars; also another of the same size, in which were tallow candles, ten to the pound. A small stock of brown sugar, some white beans and split peas, and a few other things that are constantly in demand, made up the larger portion of the merchandise. There was a glass pickle-jar, filled with Gibraltar rock, bits of candy neatly done up in white paper. Jim Crow, moreover, was seen executing his world-renowned dance in gingerbread, while a gingerbread elephant leaned heavily against a tumbler full of marbles. A party of leaden dragoons was galloping along one of the shelves, in equipments and uniforms of modern cut. In short, it was evident that somebody had taken the shop and was about to renew the business.

ADAPTED FROM NATHANIEL HAWTHORNE

Mention all the details given. Why are they given in this order? What one word would describe the *general impression*

made upon a person who entered the shop? Would it be one or more of these: large, small, old-fashioned, shabby, clean, stuffy, dirty? What gives this impression?

What details mentioned by Hawthorne should you probably not see in a little shop to-day? Choose some shop that you know very well, and write a description of it. Before you begin to write the description, put down your general impression of the shop and the striking details that agree with that impression, in the order in which they will help to make a picture. Save something interesting until the end. Do you see why?

67

Will I should be used very rarely. This is because we already know what we wish and do not have to ask. The only correct use of it is in repeating a question. For instance, "Will you go to the matinee with me?" "Will I? Oh, I should like it very much!"

In all other cases *Shall I* must be used. *Shall we* is used exactly like *Shall I*.

In statements with *I shall* or *I will*, if we wish to state our *determination* or *promise* or *choice*, we should use *I will*; but if we wish only to say that we *are going* to do (or be) so and so, we should use *I shall*. "I will go to town to-morrow," and "I shall go to town to-morrow," are both correct, but they mean different things. "I will go," means "I am determined to go," or "I promise to go," or "I am willing to go"; and it should be easy to tell from the rest of the conversation which it means. "I shall go to town to-morrow," merely announces the going as a thing that will happen.

Never use *I will* unless you mean to express a *determination* or a *promise* or a *choice*.

We shall and *we will* are used exactly like *I shall* and *I will*. *Should* and *would* are used in much the same way as *shall*

and *will*. Practice *shall* and *will*, and you will not have much trouble with *should* and *would*.

Learn these forms by heart:

Simple future in statements

1. I (or we) shall
2. You will
3. He (she, it, or they) will

Simple future in questions

- Shall I (or we)?
- Shall you?
- Will he (she, it, or they)?

The following sentences are correct. In each sentence tell why *shall* or *will* is used and what it means:

1. Will you do it, or shall I?
2. Shall you be at home to-morrow evening?
3. Shall I need an umbrella?
4. I will do as you wish.
5. I shall be glad to see him again.
6. I shall have to work this evening.
7. I will work this evening if I may play now.
8. Shall I see you again before you leave?
9. You will fall if you are not careful.
10. We shall have a delightful visit.

68

Adverbs

As adjectives are used with nouns to tell *what kind* of thing or *which* thing is meant, so adverbs are used with verbs to tell *how*, or *when*, or *where*, or *how much* the action expressed by the verb is done.

1. A *cool, clear, babbling* brook runs by our door.
2. The brook babbles *softly, sweetly, and ceaselessly*.

In the first sentence, what is the subject? What words modify it? What part of speech do you call the subject? its modifiers? What words form the predicate?

In the second sentence, what is the subject? the predicate?

the verb? What words modify it? What do they tell about the act of *babbling*?

Adverbs also modify adjectives, as: These apples are *very* good; but the pears are *even* better.

They also modify other adverbs, as: She *hardly* ever speaks to me.

Adverbs like adjectives may often be compared. Those ending in *ly* are usually compared with *more* and *most*, as:

kindly	more kindly	most kindly
beautifully	more beautifully	most beautifully

Adverbs of one syllable and a few others are compared by adding *er* and *est*, as:

soon	sooner	soonest
often	oftener	oftenest

Many adverbs are not compared at all, as: *almost*, *very*, *even*, *now*, *up*, *down*, *always*, and others.

A word which modifies a verb, an adjective, or an adverb, is called an adverb.

In the following sentences, find the adverbs and tell what word each modifies, and whether it tells *how*, or *when*, or *where*, or *how much*:

1. The tiger crept silently upon his prey.
2. The woman was soon ready.
3. It will soon be nine o'clock and school begins promptly.
4. Up and down he ran, swiftly, noisily, and angrily.
5. Come here, and tell me immediately.
6. Ask me now, or never speak of it again.
7. I heard to-day of a man who works rapidly and well.
8. The judge called the prisoner, and spoke rather kindly.
9. Often I think how we always laughed at him.
10. He seldom or never walks, and he used to walk daily.

69

Write a business letter on one of the following subjects:

1. Your school is going to act a play for the benefit of the Children's Hospital. Inquire about the hiring of a piano, telling the kind you wish.
2. The sale of tickets for the play has been so large that you need more chairs. Write to a furniture dealer, telling him how many chairs you will need and when, and ask if he has chairs to rent, and at what price.

70

THE DOLLS' DRESSMAKER

Explain each punctuation mark in the following sentences:

1. Jenny twisted her old friend aside to a brilliantly lighted shop window, and said, "Now look at them. That is all my work."
2. This referred to a dazzling semicircle of dolls in all the colors of the rainbow. They were dressed for walking, for driving, for horseback, for going to balls, for going to get married, for all the gay events of life.
3. "Pretty! pretty!" said the old man.
4. "'Pretty! pretty!' you say. So glad you like them," said she. "It is fun to make the great ladies try on my dresses."
5. "How do they try on?" asked Riah.
6. "'How do they try on?' Guess!" she exclaimed.
7. "'Whenever there's a grand day in the park,' she continued, 'I squeeze among the crowd and look about me.'
8. "'If I see a great lady suitable for my business,' she added, 'I take particular notice of her. Then I run home and cut her out.'

9. "Another day," she continued, "I come scudding back again to try on."

10. "There was Lady Belinda Whiterose," explained Miss Wren. "I made her do double duty in one night."

11. "When she came out of the carriage," she added, "I ran straight home and cut her out."

12. "Then back I came again," she continued, "and made her try on."

13. "That's Lady Belinda now," she said. "She is much too near the gaslight for a wax doll."

ADAPTED FROM CHARLES DICKENS

71

O CAPTAIN! MY CAPTAIN!

O Captain! my Captain! our fearful trip is done,
The ship has weathered every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;

But O heart! heart! heart!

Oh the bleeding drops of red,

Where on the deck my Captain lies,

Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up; for you the flag is flung; for you the bugle trills,
For you bouquets and ribboned wreaths; for you the shores
a-crowding,
For you they call, the swaying mass, their eager faces turning;

Here Captain! dear father!

This arm beneath your head!

It is some dream that on the deck

You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchored safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;

Exult, O shores, and ring, O bells!

But I, with mournful tread,

Walk the deck; my Captain lies,

Fallen cold and dead.

WALT WHITMAN

Who wrote the poem? Is this poet considered a great man? Do you think that when he wrote the poem, he was really sorrowful over the death of some man whom he knew and loved? What lines or words make you think so?

Have you any idea who the Captain was? What was the "fearful trip"? What had happened to the Captain? What makes the death of the Captain peculiarly sad?

Is the poem musical to read? What lines are particularly musical? Learn to say it so that you can bring out the strong feeling that makes it so beautiful.

72

Intransitive Verbs

1. Sally plays | all day long.
2. Her mother works | in the kitchen.
3. The boy ran | fast along the street.

Name the verb in each of these sentences. If we stop each sentence at the vertical line, does it still express a complete thought?

The modifiers after the vertical lines change the meaning, but are not needed to complete it.

Verbs which can stand alone as predicates, that is, verbs which are complete in themselves, are called *intransitive verbs*.

A verb, the meaning of which is complete in itself, is called an intransitive verb.

In the following sentences, name the verbs and their modifiers, and tell why each verb is intransitive:

1. The little girl danced and sang the livelong day.
2. The panther crouched, and sprang high in the air.
3. They went along the country road for many miles.
4. Many flowers were growing by the wayside.
5. My aunt sat in the rocking-chair.
6. Several expensive rugs lay on the floor.
7. Bats squeak and gibber in the night.
8. The sun shone hot that morning.
9. Hurry and come here.
10. The leaves on the trees rustled softly.

73

In explaining an action, be careful to tell each step in order. Try to make the person to whom you are explaining an action, understand it, step by step. Use the clearest and most exact words.

Find out by observing and asking questions how one of the following things is done. Then write an explanation:

1. How the streets are cleared after a big snowfall.
2. How a street is paved with blocks or with asphalt.
3. How ice is cut.
4. How a horse is harnessed.
5. How a sewing machine works.

74

What kind of boat is shown on page 271? What is it used for? How many sails has it? Is there much wind or little? What do you see in the background of the picture?

Is the boat going out or coming in? Is it empty or loaded? What tells you? What are the men in the small boat going to do?

What do you know about fishing boats and fishing? How often do the men go out? How long do they stay out at a time? What kinds of fish do they catch? How do they catch them?

Describe the picture: (1) the most important things, (2) the background. Then turn your description round, (1) giving the background, and (2) describing the two boats. Which way do you prefer the description? Why?

Have you ever read a book called *Captains Courageous?* Who wrote it? What is the story? What did you think of it?

75

Transitive Verbs

1. Tom hurt —
2. Bessie bought —
3. The cat has caught —
4. Philip broke —

Do these sentences mean anything? Are they complete? What is missing? Supply in each a word or words that will make it mean something.

What you have supplied, is the name of the person or thing *hurt*, *bought*, *caught*, or *broken*. The action expressed by each of these verbs is performed upon, or done to, some person or thing. Some of these verbs can be used differently, as: My tooth hurts. The rope broke. When so used, they do not express an action that is done to a person or thing, but are complete in themselves.

But verbs used as those above are require a noun or pronoun to complete their meaning. This noun, or pronoun,



A FISHING BOAT

which tells the person or thing affected by the action expressed by the verb, is called the *direct object* of the verb.

A noun or pronoun which completes a verb of action by naming the person or thing acted upon is called the direct object.

A verb that requires an object to complete its meaning is called a transitive verb.

In the following sentences, find all the intransitive verbs and write them in a column; find all the transitive verbs, and write them with their objects in another column:

1. The carpenter bought timber and built a house.
2. A cheerful fire blazed on the hearth.
3. It reddened the old wall.
4. He opened the front door, and they walked in.
5. The old soldier told many war stories.
6. The coachman cracked his whip, and they drove away.
7. One laughs while another weeps.
8. Their houses stood side by side.
9. The horses danced when the band played.
10. He held the match until its flame burned his fingers so that they smarted.

76

Can and May

If we ask some one, “*Can you play the piano?*” what we mean is, “*Are you able to play the piano?*” But when we ask: “*May I play your piano?*” we do not mean “*Am I able to play your piano?*” but “*Have I your permission to play your piano?*”

In deciding whether to use *may* or *can* in a sentence, think whether you are asking about the ability of the person or thing spoken of, or permission from some one else.

"Mother said I *might* (had her permission to) go to the circus if I *could* (was able to) finish my work in time."

Here *could* has the same meaning as *can*, and *might* the same meaning as *may*, except that they tell what was true in the past. If you understand the difference between *can* and *may*, you will have little trouble with *could* and *might*.

I. The following sentences are correct. Explain why in each case. Could *can* be used in any sentence which now has *may*, or *may* in any sentence which now has *can*? What would be the difference in meaning?

1. *May* I have a piece of cake? You *may*.
2. *May* I go downtown with you? No, you *may* not.
3. *May* I look at your book? You *may*.
4. *Could* you see well? I *could*.
5. *Can* he play checkers? He *can*.

II. Make five sentences using *may* or *might*, and five using *can* or *could*, and explain why each form is correct.

77

The Choice of Words

When there are several words that seem to tell your meaning almost equally well, choose the shortest and simplest and most familiar. It is only people who do not know how to speak or write, who think that long words sound well. So, usually, *begin* is better than *commence*, *try* is better than *attempt* or *endeavor*, *show* is better than *demonstrate*, *find* is better than *discover*, *die* is better than *expire*, and so on.

In the following quotation, notice how short, simple, and familiar all the words are. Can you find a single word that might be replaced by one still easier to understand?

And Elijah went up to the top of Carmel; and he cast himself upon the earth, and put his face between his

knees, and said to his servant, "Go up now, look toward the sea." And he went up, and looked, and said, "There is nothing." And he said, "Go again seven times."

And it came to pass at the seventh time, that he said, "Behold, there ariseth a little cloud out of the sea, like a man's hand." And he said, "Go up, say to Ahab, 'Prepare thy chariot, and get thee down, that the rain stop thee not.'" And it came to pass in the mean while, that the heaven was black with clouds and wind, and there was a great rain.

What are shorter words for *sufficient?* *garments?* *depart?* *confagation?* *purchase?* *reside?* *assistance?* *supplication?* *abundance?* *recline?*

Write a brief account of something that has interested you lately, as, a visit, or something you have heard about or read in a newspaper or magazine. Finish it in about ten lines. Then read over your work, and wherever you think a shorter, simpler, more familiar word might be used, cross out what you have written and put it in.

78

Verbs

1. I *saw* a bird's nest.
2. I *looked at* the nest a long time.
3. I *heard* the robin.
4. I *listened to* the robin with pleasure.

In which of these sentences are the verbs transitive?

Can we *see* a thing? *hear* a thing? Can we *look* a thing? *listen* a thing?

Both *looked* and *listened* are complete in themselves. We look and listen without looking or listening any particular

thing. As soon as we use these words in connection with some particular thing, we must say *look at* and *listen to*; and then an object is needed to complete the meaning.

The little words *at* and *to*, which are sometimes used with intransitive verbs so that these may take an object, are called *prepositions*. Among other prepositions that are so used are *of*, *into*, *on*, *toward*, and *for*.

In the following sentences, name the transitive verbs, and the intransitive verbs used with prepositions and objects.

1. I glanced at the girl and liked her honest face.
2. I watched the rain and stared hard at one big puddle.
3. He waited for her half an hour.
4. Our dog always barks at strangers.
5. The army cheered the general, but a few jeered at him.
6. Tom laughed at the monkey's tricks, but I pitied him.
7. Come into the house and make a good fire.
8. The child grieved for her lost kitten until she grieved her mother.
9. I have often heard bad singing, but I have never heard of such singing as that.
10. Don't walk toward the fire, or the sparks may light on you.

79

Suppose that you have an aunt who is a teacher in another town or city, and that she wishes to know whether her class has been doing the same work that you have been doing in English this year.

Write her a long letter telling what you have studied and what you think about it. In this letter remember the rules you need for capital letters and punctuation, for writing letters, and for writing in general.

Address an envelope and enclose the letter.

80

Review

1. What is the subject of a sentence? What parts of speech are used as the subject? Give examples, underlining the subject.
2. What is the predicate of a sentence? What part of speech must the predicate always contain? Give an example, underlining the predicate.
3. What part of speech is used to modify the subject? Give an example, underlining the word or words that modify the subject.
4. What part of speech is used to modify the predicate? Give an example, underlining the modifier.
5. Which parts of speech may an adverb modify? Write sentences to illustrate each, underlining the adverb.
6. Explain the difference between a transitive and an intransitive verb, and give an example of each.
7. What is the object of a verb? With which kind of verb is it used? Give an example.
8. What part of speech may be used with an intransitive verb to take an object? Give an example.
9. How are adverbs compared?
10. Compare *soon*, *quickly*, *heavily*.

81

THE ROOM AT THE INN

The interior of the inn was *answerable* to the outside; indeed, I never saw any room much more to be admired than the *low* wainscoted parlor in which I spent the remainder of the evening. It was a short oblong in shape, save that the fireplace was built across one of the angles

so as to cut it partially off, and the opposite angle was similarly truncated by a *corner cupboard*. The wainscot was white, and there was a *Turkey carpet* on the floor, worn almost through in some places, but in others making a *good showing of blues and oranges, none the less harmonious for being somewhat faded*. The corner cupboard was *agreeable in design*; and there were put *the right things* upon the shelves — decanters and tumblers and *blue plates, and one red rose in a glass of water*. The furniture was *old-fashioned and stiff*. Everything was in keeping, down to the *ponderous leaden inkstand* on the round table. And you may fancy how pleasant it looked, *all flushed and flickered over by the light of a brisk, companionable fire*, and seen, in a *strange, tilted* sort of perspective, in the compartments of the old mirror above the chimney. As I sat reading in the great armchair, I kept looking around with *the tail of my eye* at the *quaint, bright* picture that was about me, and could not help some pleasure and a certain *childish pride* in forming part of it.

ROBERT LOUIS STEVENSON

Name all the details given about the room. Take each word or group of words in italics, and show how it is especially good in helping to make the picture, or in some other way.

Think of some room that you like very much; then write what you remember about its size, shape, the number of windows and doors, the chief colors in it, the fireplace, the furniture, curtains, pictures, and so on. Do not try to think of everything in the room, but only of the things that make you like it especially.

Describe this room to the class so vividly that it will seem to them almost as if they had seen it.

82

The Copula

1. Tom laughed.
2. Tom is a boy.
3. Tom is noisy.

Look at the verb *is* in the second and third sentences. Is it complete in itself? Can we *is* something as we can *hurt*, or *buy*, or *make* something? Suppose we say, "Tom — a boy," "Tom — noisy," the thought of the sentence is clear, even though it is incomplete. The verb *is* is used merely to connect the two parts of the sentence; and is called a *copula*.

What is the whole predicate of the second sentence? of the third? If we omit the verb from each, we have left in the second sentence the noun *boy*, with its modifier *a*, in the third the adjective *noisy*. Because they are a part of the predicate, *boy* is called a *predicate noun*, and *noisy* a *predicate adjective*.

The copula *is* completes its meaning with a *predicate noun*, or a *predicate adjective*, instead of with an object.

The verb be, which merely connects its subject with its predicate noun or adjective, is called a copula.

A noun or adjective used in the predicate to complete the meaning of a verb by modifying its subject or its object is called a predicate noun or adjective.

Besides the verb *to be*, there are a few others, such as *seem*, *look*, *feel*, *grow*, *appear*, *become*, which are used in much the same way. They are called *copulative verbs*.

In each of the following sentences, find the copula, and tell whether it is followed by a predicate noun, or a predicate adjective. Make a list of the copulative verbs used.

1. To-morrow will be Tuesday.
2. This apple is hard, but seems ripe.

3. My new dress looks pretty.
4. This shoe feels tight.
5. Little seeds may become big plants.
6. The days grow long in June.
7. The moon appeared red.
8. I soon got tired.
9. The fire is bright.
10. He trembled and turned pale.

83

Think of some true story that you have heard or read. As you think it over, keep in mind these points:

What really began it?

Where did it happen?

Who were the people who began it?

Does the scene change as the story goes on?

Do new people come into the story after the beginning?

Why do you stop your story at a certain point?

In telling a story, remember these things:

1. Not to put in too much, but only the things that *belong* together.
2. Not to begin too soon, but only at the point where the person who listens will be *interested* at once.
3. Not to go on too long, but to stop when you come to the end of the things that belong together.
4. To describe your persons and places as you go along, in such a way as to make your listener *see* them if possible.

Few stories are told without some description, and descriptions are not often given unless there is some story attached to them.

Let the stories be told in class, and each criticized in regard to the four points mentioned above.

84

The Preposition and its Object

A noun or pronoun may be the object of a transitive verb, or of an intransitive verb with a preposition.

It may also be the object of a preposition alone:

1. Bessie came with her sister to our house.
2. You will find violets in the grass near the fence by the road.
3. This present is for you from me.

Name the prepositions in these sentences, and tell what noun or pronoun is used after each.

The noun or pronoun used after a preposition is called its object.

The object of a preposition may be used with or without modifiers.

The preposition and its object are used together to modify some other word in the sentence, as:

1. George went *with* (or *without*) me.
2. They came *before* (or *after*) the concert.
3. The cap *on* (or *under*) the chair is mine.
4. His horse is the best *in* the state.

A connecting word which forms with a noun or pronoun a group that modifies some other word in the sentence is called a preposition.

In the following sentences, name each preposition and its object, and tell what other word in the sentence it modifies:

1. As they walked along the street, they saw a man go into the old stone house.

2. Against the wall stood a ladder, and by the aid of this they climbed through the window.
3. The old man with the umbrella stood beside the fence, and talked with the little girl for ten minutes.
4. Toward sunset the ship got off the reef, but in another hour her bow was under water.
5. Up hill and down dale, across the river, through the wood, and along the road, the hunters galloped.

Write five sentences, using in each at least one preposition, and underline the preposition and its object.

85

Remember that *don't* means *do not* and *doesn't* means *does not*; that is, say:

I, you, we, they *don't*; but he, she, it *doesn't*.

The following verbs are often used incorrectly:

<i>Present time</i>	<i>Past time</i>	<i>Action completed</i>
eat	ate	eaten
bite	bit	bitten
write	wrote	written
drive	drove	driven
ride	rode	ridden
think	thought	thought
bring	brought	brought
buy	bought	bought
fight	fought	fought
catch	caught	caught

Write from dictation, filling in the right forms of the verbs from the first form of each as your teacher gives it:

Yesterday I *ate* a pomegranate. *Have* you ever *eaten* one? I *wrote* a letter. *Has* he *written* a letter? He *doesn't* remember. I *bit* my lip. Has she *bitten* her lip? We

drove to Belleville. *Have* you *driven* there? It *doesn't* pay. They *rode* home, and they *had* never *ridden* before. They *thought* it fun. I *have* always *thought* it fun. *Has* she *brought* the fruit and *bought* the sugar? It *doesn't* take much sugar. I *bought* a pound and *brought* out what we had. We *caught* two trout, and our cats *fought* over them. I *have* never *caught* a fish, and our cats *have* never *fought*. Father *doesn't* eat fish, and Mother *doesn't* like it, and I *don't* care for it. It *isn't* worth while to go fishing.

86

When boats with tall masts and smokestacks are going up a river, how do they get past the bridges?

Here is a kind of bridge that you may not know. It is called a *bascule* bridge, from the French word *bascule*, that means *seesaw*. To understand how it works, think how a boy places a board for a seesaw when he seesaws alone. How must he place the board to balance his weight?

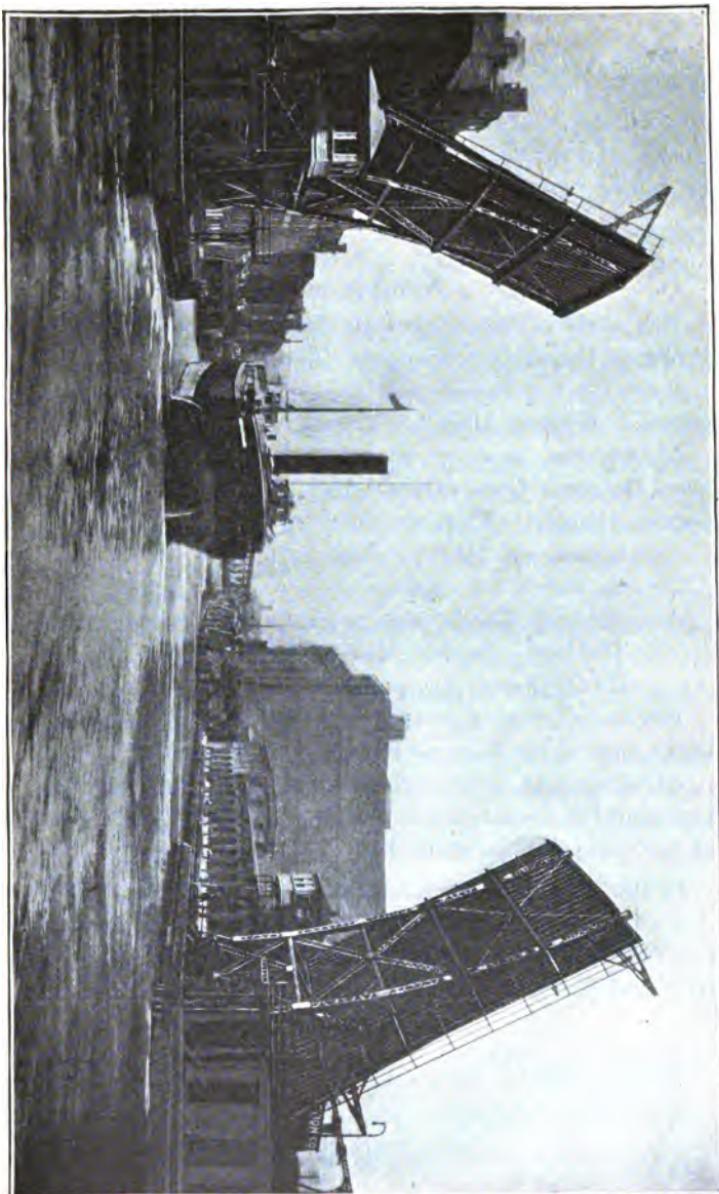
Suppose that there are two boys, one on each side of a little brook, that each is sitting on the short end of a seesaw, and that the long parts of the two boards go out over the brook until they meet. When the weight of each long end just balances the weight of the boy at the short end, the boards will stay level; but with just a little push at each short end, the long ends will go up.

Keeping this explanation in mind, study the picture, and then tell how a *bascule* bridge works.

87

Suppose that the circus will be here next Tuesday, and that several schools are going to close the morning session at eleven o'clock, so that the children may see the parade. The principal of your school has not decided to close earlier than usual.

A BASCULE BRIDGE



Write a paper stating whether you think school should or should not close in order that you may see the parade, and give all the reasons why you think you are right. Do this so clearly and earnestly that when the principal reads your paper, he will be persuaded to follow your advice.

88

Number in Verbs

The verb often changes its form when the number or the person of the subject changes. Thus we say:

I *am* (first person); you *are* (second person); he *is* (third person); we, you, they *are* (plural).

Most verbs, however, that tell of an action in the present, keep the same form except when the subject is in the third person singular. Thus we say:

I, you, we, they *go*; but
he, she, it *goes*.

As nouns are almost always in the third person, we have:

The bird (singular) flies (singular); and
Birds (plural) fly (plural).

Remember that *s*, usually the sign of the plural in nouns, is the sign of the *third person singular* in verbs.

Always make your verb singular if its subject is singular, and plural if its subject is plural. This is called the *agreement* of the verb with its subject.

In the following sentences, name each subject. Tell whether it is singular or plural; then name each verb that agrees with it. Afterward change each subject and verb from singular to plural or from plural to singular.

THE SNOWSTORM

There is snow in the cold gray morning sky, and through the frosted window panes I love to watch the beginning of the storm. A few feathery flakes are scattered through the air

and hover downward with uncertain flight, now almost alighting on the earth, now whirled again on high. The two or three people on the sidewalks have a blue-nosed, frosty look of courage. They evidently expect a comfortless and blustering day. As yet, there is barely a rimelike hoarfrost over the brown surface of the street; the withered grass of the grass-plat can still be seen; and the slate roofs of the houses begin to look gray instead of black.

Gradually and silently the snow has fallen. The roofs of the houses are all white, save where the eddying wind has kept them bare at the bleak corners. See how the riotous gust fights with the descending snow! Sometimes the entire view is obscured; then again we have a distinct but transient glimpse of the tall steeple; and now the dense wreaths sweep between. On the window sill there is a layer of snow half way up the lowest pane of glass. Along the street are two or three spots of uncovered earth, where the gust has whirled away the snow. A solitary passenger plunges along, now mid-leg deep across a drift, now over the bare ground, while his cloak is swollen with the wind. The jingling of bells announces the passage of a sleigh.

Evening begins to deepen over the comfortless scene, the firelight gradually brightens, and throws flickering shadows upon the walls and ceiling of the chamber; but still the storm rages and rattles against the windows. I see a flock of snow-birds skimming lightly from drift to drift, making themselves the playmates of the storm.

ADAPTED FROM NATHANIEL HAWTHORNE

89

Suppose that your uncle has written to ask you what you should like to do when you leave school.

Write an answer to such a letter in this way:

1. If you have already made up your mind, write a

description of the kind of work that you would like, and give several good reasons why you think you would like it.

2. If you do not know clearly what you wish to do, make a list of several kinds of work, giving reasons for and against each.

90

Fill the blanks in the following sentences with the correct forms of *shall* or *will*, and divide the story into paragraphs:

“Now,” said Locksley, “I —— crave your Grace’s pardon to plant such a mark as is used in the North country, and every brave yeoman —— take his turn at it.” Locksley returned almost instantly with a rod, a willow wand scarcely thicker than a man’s thumb; and walking to the other end of the lists, stuck it upright in the ground. “Any man that hits that rod at five score yards,” said Locksley, “— be called an archer fit to bear his bow and quiver before a king.” “None,” said Hubert, “ever shot at such a mark in his life, and neither — I.” “Locksley,” said Prince John, “shoot; but if you hit such a mark, I — say you are the first man ever did so. However it be, you — not crow over us without some proof of skill.” “As Hubert says,” answered Locksley, “no one can do more than his best, so I — do mine.” So saying, he took aim, and the people awaited the event in breathless silence. The archer upheld their opinion of his skill. His arrow split the willow rod against which it was aimed. Loud shouts arose from the people. “We — make these nobles fifty,” cried Prince John, “if you — take service with us as a yeoman of our bodyguard.” “Pardon me, noble Prince,” said Locksley, “but I vow that if ever I take service, it — be with your royal brother, King Richard.”

ADAPTED FROM SIR WALTER SCOTT

91

I WANDERED LONELY AS A CLOUD

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Outdid the sparkling waves in glee:
A poet could not but be gay
In such a jocund company:
I gazed, and gazed, but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude:
And then my heart with pleasure fills,
And dances with the daffodils.

WILLIAM WORDSWORTH

One of the pleasures which all of us feel is that of calling to memory beautiful things we have seen and happy hours we

have spent. Often we recall the same one again and again. This poem is about a beautiful bank of daffodils growing beside a lake and the happiness the poet felt in later years whenever he thought of them.

How did the poet feel before he saw the flowers? Does a single cloud floating high in the sky seem lonely? What is the milky way? Do the thousands of stars in the sky help you to feel how many and how beautiful the daffodils were? Have you ever seen a field of flowers or tall grass sparkling and dancing in the breeze? What does the poet mean when he says he "little thought what wealth the show had brought"? When did he realize this wealth? When you remember beautiful things, do the shape and color of them come to you almost as if you had them before your eyes? This is what is meant by "that inward eye that is the bliss of solitude."

Learn the poem.

92

Tense

All verbs tell about something that is, or happens *now*, at the *present* time, or that was or happened in *past* time, or that will be or will happen in *future* time. In order to make us know clearly whether the verb is telling about present, past, or future time, its form is changed, either by spelling the verb itself differently, or by using with it help-words or *auxiliaries*, which are also verbs. The changes made to show the time of the action are called changes in *tense*. So, in addition to *number* and *person*, verbs have *tense*.

The three chief tenses are *present*, *past*, and *future*.

The present tense of the verb, as we learned in Lesson 88, keeps the same form throughout, except in the third person singular, where it adds *s* or *es*.

The future tense is always made by using the auxiliaries *shall* and *will*.

Study the following verbs to see how they are changed in each tense:

<i>Present tense</i>		<i>Past tense</i>		<i>Future tense</i>
I learn	<i>he learns</i>	I learned		I shall learn
I live	<i>he lives</i>	I lived		I shall live
I ride	<i>he rides</i>	I rode		I shall ride
I go	<i>he goes</i>	I went		I shall go

The past is made differently for each of these four verbs. A great many verbs, like *learn* and *live*, simply add *ed* or *d* to the present; others, like *ride*, change their spelling entirely; a few, like *go*, use another word to show the change of tense.

Name the tense and the auxiliary, where there is one, of each verb in the following sentences:

1. Shall you go to town to-morrow?
2. Mabel went with me.
3. I have gone three times this week.
4. Has Harry gone to school?
5. No, he has not gone.

In the following sentences, supply the proper form and tense of the verb for each blank:

see 6. — you — the comet yet?
drive 7. I — to market last Thursday.
go 8. The farmer — to market every Monday.
study 9. We — — history next year.
visit 10. I — — my aunt to-morrow.

Explain one of the following proverbs. Tell what it means, and give one or more examples of cases in which it has proved true. Before you begin, make notes on your paper of what you are going to say:

1. He who runs may read.

2. Birds of a feather flock together.
3. A rolling stone gathers no moss.
4. All is not gold that glitters.

94

Conjunctions

1. Tom came *with* George.
2. Tom *and* George came together.

Explain how *with* is used in the first sentence.

In the second sentence, *and* merely connects the two nouns.

1. Father and Mother will meet my train.
2. Father or Mother will meet my train.

What one word is different in these two sentences? What difference does it make in the meaning?

Suppose the sentence read, "Father — Mother will meet my train," would the meaning be clear? What is lacking between *Father* and *Mother*? Then *and* and *or* are connecting words. Other words besides nouns may be connected, as in the following sentences:

3. White *and* yellow lilies grow in our garden.
4. Come quickly *or* never.
5. The book is *either* on the chair *or* on the table.
6. The raindrops pattered *and* danced on the street.
7. The lightning flashed *and* the thunder roared.
8. *If* it does not rain, we shall have dinner in the park.
9. *Though* it is hard, I will do it.
10. I shall be happy *while* I can.

In these sentences, what words or groups of words are connected?

A word that connects a word or a group of words with another of the same class is called a conjunction.

In the following sentences, name all the conjunctions and the words or groups of words connected by them:

1. All good and great men are simple.
2. He bade them go quickly but silently.
3. It rained and hailed, but there was no wind.
4. Although it was winter, we had no snow.
5. If one likes a study, it is not so hard.
6. Either the blue or the gray hat is for Mary.
7. I shall go whether you go or not.
8. Both the king and the queen will be present.
9. Neither mother nor father will be there.
10. There is still time; but I must hurry.

95

Write an account of some camping trip or scouting trip that you have made. If you have never made either, write an account of a camping trip you would like to make.

96

Interjections

Oh, here come John and his little brother down the street!

This sentence contains all the parts of speech. Omitting the first word, tell what part of speech each is, and how it is used. How many are there altogether?

The first word is used in a different way from any of the others. What does the sentence as a whole express?

There are a few words, such as *Oh*, *oh*, and *ah*, which are used with exclamatory sentences to emphasize the surprise, joy, sorrow, or whatever other feeling is expressed by the sentence.

Oh and *ah* are used to modify the sentence as a whole, as in the example given above.

Oh is used before a noun or pronoun that is a vocative, for the sake of emphasis, as:

"O Lord, we beseech thee."

"O my people, they cause thee to err."

"O ye of little faith."

A word used to express sudden or strong feeling is called an interjection.

Use the spelling *O* with vocatives, and *oh* in all other cases.

In the following sentences, tell what part of speech each word is and what you know about its form and use:

He had now entered the skirts of the village. A troop of strange children ran at his heels. Oh, how they hooted after him and pointed at his gray beard! The dogs, too, barked at him as he passed. The very village was altered; it was larger and more populous. There were rows of houses which he had never seen before.

ADAPTED FROM WASHINGTON IRVING

97

Remember that the word *learn* does not mean *teach*.

Remember that *drowned* has only two *d*'s in it, one at the beginning and one at the end.

The following verbs are often used incorrectly:

<i>Present tense</i>	<i>Past tense</i>	<i>Action completed</i>
run	ran	run
come	came	come
burst	burst	burst
drown	drowned	drowned
freeze	froze	frozen
tear	tore	torn
shine	shone	shone

Write from dictation, filling in the right forms of the verbs from the first form of each as your teacher gives it:

First the water *froze*, then the main *burst*, and we feared we should all be *drowned*. The men *ran* for help, which *came* none too soon. They *tore* up the next street, and when they had *torn* it up, they found the pipe there had *burst* too. Another man who had *come* from the water-works and had *run* all the way said he would *teach* us what to do. We *learned* afterward that one man had been *frozen* and another *drowned* and another nearly had his leg *torn* off. The water *shone* like silver down the street.

98

Write a letter answering one of the following advertisements. Remember that your letter must be properly placed, well written, correctly spelled, and clearly expressed, if you hope to get a position:

OFFICE BOY—must be graduate of grammar school or through sixth grade and live with parents. Address J-137, Journal Office.

BRIGHT BOY who can read and write. \$3.00 per week. Call with certificate. Stevens & Co., 472 Potter Ave.

BOY in broker's office; grammar school graduate preferred. Address P.O. Box 277.

BOY WANTED, about 12 or 13 years old, to work a few hours each day, night and morning; grammar school boy preferred. Address Z-326, Journal Office.

A VERY INTELLIGENT BOY who seeks more for advancement than for wages; position in a private family. Address 145 Branch Ave.

MCDOWELL DRESSMAKING AND DESIGNING SCHOOL—Girls to learn dressmaking; pupils make own dresses while learning. Address 742 Westminster Street.

WANTED—A good, bright girl to help a demonstrator serve coffee; must be quick; steady position to the right party. Address, stating qualifications and salary expected to start, F-11, Journal Office.

GRAMMAR SCHOOL GIRL for office work; must live in North End district. P.O. Box 1331.

GIRLS ANYWHERE can earn a good steady pay weekly, writing letters for us at home; send self-addressed envelope for forms and full instructions; Royal News Co., Delaware City, Del.

Or, if you prefer, look at the *Wanted—Male Help* and *Wanted—Female Help* columns in some newspaper. Cut out several advertisements that you would like to answer, and write a letter of application for one of the positions.

99

Review

1. When should you use *shall* and when *will*?
2. What is the difference in meaning between *may* and *can*?
3. What is a conjunction? Name two conjunctions, and use each in a sentence.
4. Why do verbs have tense? Write three sentences, giving examples of the three tenses that you know.
5. What is an interjection? What may it modify?
6. When should you use *O*, and when *oh*?
7. What is the difference between a transitive verb and an intransitive verb? Give an example of each.
8. Write two sentences, using the same verb, making it transitive in the one and intransitive in the other.
9. What is a copula? Name three copulative verbs.
10. What is a predicate noun? A predicate adjective?

100

Patriotic Exercises

NOTE—Devote the time to patriotic exercises centering around “The Star-Spangled Banner,” which should be memorized by all the class.

THE STAR-SPANGLED BANNER

Oh, say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming —
Whose broad stripes and bright stars, through the clouds of the
fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
Oh, say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On that shore dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, now conceals, now discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines on the stream;
'Tis the star-spangled banner; Oh, long may it wave
O'er the land of the free, and the home of the brave!

And where is that band who so vauntingly swore
That the havoc of war and the battle's confusion
A home and a country should leave us no more?
Their blood has washed out their foul footsteps' pollution.
No refuge could save the hireling and slave
From the terror of flight, or the gloom of the grave;
And the star-spangled banner in triumph doth wave
O'er the land of the free, and the home of the brave!

Oh, thus be it ever, when freemen shall stand
Between their loved homes and the war's desolation!
Blest with victory and peace, may the heav'n-rescued land
Praise the power that hath made and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto — "*In God is our trust*":
And the star-spangled banner in triumph shall wave
O'er the land of the free, and the home of the brave!

FRANCIS SCOTT KEY

Additional Material

Alexander-Blake, Graded Poetry; Sixth Year
Bostock, F. C., Training of Wild Animals
Burt, M. E., Prose Every Child Should Know
Fouqué, F. de la Motte, Undine and Other Tales
Hill, C. F., Fighting Fire

Kipling, Rudyard, Captains Courageous
Lamb, Charles and Mary, Tales from Shakespeare
Page, Thomas N., Santa Claus' Partner
Palgrave, F. T., Children's Treasury of English Song
Parkman, Francis, The Oregon Trail
 " " The Conspiracy of Pontiac
Roosevelt and Lodge, Hero Tales from American History
Scollard, Clinton, Ballads of American Bravery
Scott, Sir Walter, The Talisman
Stevenson, R. L., Kidnapped
Twain, Mark, Prince and Pauper

ADDITIONAL SUBJECTS FOR RETELLING

Cowper, William, The Diverting History of John Gilpin
Longfellow, Henry Wadsworth, The Bell of Atri
 " " Lady Wentworth
Whittier, John Greenleaf, Red Riding-Hood
Story of Benjamin Franklin
Story of Eli Whitney

ADDITIONAL SUBJECTS FOR DESCRIPTION

My Home	Our Garden
My Bedroom	Building a Camp Fire

ADDITIONAL SUBJECTS FOR NARRATION

A Ghost Story I Have Heard	A Race on the Ice
An Adventure in the Woods	A Day at the County Fair
How We Played Being Indians	How I Trained My Dog
A Day's Scouting	

INDEX

Abbreviations, 89, 94 f., 97, 161
Additional material, 52, 120, 193 f., 295 f.
Adjectives, 246, 256; comparison of, 252 f.; predicate, 278
Adverbs, 264 f.
Aeroplane, 261
America, 192
Antecedent, 232
Anxiety, 61
Apostrophe, 12, 45, 74, 76, 107, 111, 177, 180, 237
Appositive, 218
Articles, 256 f.
As Dear as Salt, 114, 116
Baby Seed Song, 113
Baking Bread in Olden Times, 217
Bascule Bridge, 283
Bean Poles of Bopfing, The, 148
Bells, The, 222
Birds' House, The, 105
Blacksmith, The, 44
Bluebird, The, 102
Boastful Caterpillar, The, 108
Capitals, 1 f., 4, 6, 11, 15, 17, 22 f., 62, 65, 68, 81, 85, 87, 94, 96, 99, 101, 123, 127, 131, 144, 161, 202 ff., 208, 221
Cheeses that Went Alone, The, 82
Chickadee, The, 26
Chimney Tops, 36
Christmas Eve, 150
Christmas Stocking, The, 75
Comma, 6, 15, 18, 20 ff., 81, 84 f., 87, 99, 101, 111, 129, 145, 152 f., 160, 162, 165, 210, 216, 218, 220 f., 226
Command, 71
Composition, 197
Conjunction, 290
Conjurer, The, 139
Contented Old Woman, The, 54
Contractions, 16, 107, 111, 115, 179
Copula, 278
Cratchits' Christmas Dinner, The, 235
Dates, 87
Dawn, 128
Description, 200
Direct Object, 272
Dolls' Dressmaker, The, 266
Elephant Bathing, 175
Elf and the Dormouse, The, 64
Elijah on Mount Carmel, 273
Enchanted Shirt, The, 243
Everybody Helped, 209
Exclamation, 70
Exclamation mark, 8, 63, 70, 80, 129, 145, 200, 227
Explanation, 214
Fairyfoot, 59
Fascinating Tale, A, 159
First Thanksgiving Day, The, 13
Fishing, 190
Fishing Boat, A, 271

Flag Goes By, The, 51

Gargoyles of Notre Dame, 205

German Christmas, A, 230

Girl with Cat, 143

God Bless Our Native Land, 120

Good Fairy The, 72

Grasshopper, The, 10

Grasshopper and the Ant, The, 7

Gulliver in Giant Land, 177

Gulliver in Lilliput, 132

Happy Hare, The, 149

Happy Man, The, 189

Hide and Seek, 48

Home, 46

How Gulliver Captured the Fleet, 153

How should you like it? 241

How the Rabbit Caught the Sun, 46

Hyphen, 9

Indention, 122

Initials, 94, 96, 161

Interjection, 292

Interrogation mark, 123

I Wandered Lonely as a Cloud, 287

Jack o'Lantern, 135

Jill and her Children, 183

King Alfred's Cakes, 222

Ladybird, Ladybird, 4

Ladybug and her Children, The, 2

Lamplighter, The, 31

Lazy Spinner, The, 63

Letters, 21; address of, 168; body of, 101; close of, 101; envelope, address of, 106; greeting of, 99; heading of, 35, 98; signature of, 10

Local Showers, 69

Lost Fisherman, The, 89

Making a Play, 118, 211

Mark Twain, 250

Miss Alcott's Home, 239

Miss Betsy Barker's Cow, 118

Missing Nail, The, 43

Misunderstanding, A, 174

Nail, A, 88

Narration, 208

New Boy, The, 195

Nonsense Story, A, 219

Noun, 208; common, 208; predicate, 278; proper, 208

O Captain! My Captain! 267

Old Street Lamp, The, 29

Paragraph, The, 35, 121, 149, 197, 224

Parts of Speech, 248 f.

Period, 1, 22 f., 63, 66, 71, 79, 94 f., 99, 123, 127, 129, 152, 161, 200, 227

Piccola's Christmas Gift, 10

Pit-a-Pat, 66

Plurals, 73, 155 ff.

Poor Party, 134

Possessive, 74, 76, 177

Predicate, 166 ff., 259

Preposition, 275, 280; object of, 280

Promenade of the Sea, 181

Pronoun, 231 f., 240; number of, 232, 234 f.; personal, 232; person of, 243 f.

Proud Weather Vane, The, 34

Question, 5, 68

Question mark, 5, 63, 68, 80, 129, 145, 200, 227

Quotations, 80, 144, 173, 224; divided, 170, 225

Quotation marks, 11, 80, 144, 170, 224 f., 226 f.; single, 173, 227

Review, 67, 79, 94, 110, 119, 135, 151, 167, 182, 192, 202, 210, 214, 233, 237 f., 253, 276, 294
Rhymes, 77, 139
Robin, The, 41
Robin's Nest, The, 39
Robin Redbreast, 124
Robin Redbreast in Winter, 27
Robin at the Inn, The, 276

Safe from Harm, 35
Santa Claus, 78
School in Brittany, 213
Sentences, 56, 60, 62, 122, 199; declarative, 123, 199; exclamatory, 129, 200; imperative, 127, 200; interrogative, 123, 200
September, 206
Series, 15, 116, 160
Shop, The, 262
Snail, The, 41
Snow Fort, 166
Snow in Town, 91
Snowstorm, The, 284
Sonnet to a Monkey, 185
Sparrow's Way, The, 71
Spring, 30
Stanza, 92, 126
Star-Spangled Banner, The, 294
Statement, 76
Subject, 137, 259; unexpressed, 141
Swing, The, 124
Sycamore Children, The, 95

Talking and Writing, 53
Tatters, 68
Thanksgiving Day, 16
Three Wishes, The, 165
Toad and Chicks, 117
Toad and the Ant, The, 168, 172
Too Hasty to Learn, 186
Two Swords, The, 264

Usage: verb forms, 5, 14, 83, 85, 100, 119, 129, 142, 150, 158, 211, 219, 241, 281; *don't* and *doesn't*, 20, 59, 107, 119, 180; *it is I*, etc., 25, 235; *for you and me*, etc., 33, 335, *teach and learn*, 39, 292; *two, too, to*, 41, 57, 119, 176; *there, their, they're*, 49, 70, 119, 176; *in* and *into*, 67, 119; *to* and *at*, 73, 119, *than, then, as*, 78, 119; *isn't, aren't*, 90; *lie* and *lay*, *sit* and *set*, 93, 119; *beside* and *besides*, 103, 119, 229; *smells, sweet*, etc., 103; *its, it's, whose, who's, hers*, 109, 119, 184; *shall* and *will*, 134, 251 f., 263 f., 286; *won't, can't, shan't*, 180; *may* and *can*, 182, 272; *his, your, yours, their, theirs*, 184, 235; *know* and *no*, 187; *let's, ought, have, got*, 203; *raise* and *rise*, 329; *he* and *I*, etc., 235; *flew, flea, fly*, 241; *drowned*, 292

Verb, 260; agreement of, 284; auxiliaries of, 288; intransitive, 268 f.; number of, 284; person of, 284; tense of, 288; transitive, 270, 272
Verse, 92
Vocative, 216

Was He Ungrateful? 141
When Grandpa Was a Boy, 171
When Kings Are Scarce, 157
Winter Night, 77
Words, description, 215; short, 273
World's Music, The, 147
Wynken, Blynken, and Nod, 163





